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PERMANENT OPERA FOR LOS ANGELES AND PHILADELPHIA HERALDED AS NEW FORCES ARE ORGANIZED IN BOTH CITIES

Citizens of Los Angeles Unite With San Francisco in Establishing Company with Metropolitan Principals—Mayor's Budget Aids Philadelphia Project With Appropriation of \$15,000, and Season Will Begin This Month

IMPORTANT movements to establish opera in Los Angeles and Philadelphia are announced this week. Los Angeles, stimulated by the success of the plan to make opera permanent in San Francisco, is organizing its forces for a season which will follow that of San Francisco, Metropolitan artists appearing in the two cities. Both organizations are making their plans in conjunction and this collaboration is hailed as a significant step in establishing a permanent company for the Pacific Coast. Philadelphia has formed its own civic opera organization, which will take up this month the work carried on for many years by the Operatic Society; and with an appropriation of \$15,000 from the Mayor's budget, and a substantial list of subscribers, the financial prospects of the enterprise are considered excellent.

Plan Los Angeles Season for October

LOS ANGELES, Feb. 11.—Announcement was made on Saturday of the formation of the Los Angeles Opera Association, modelled after and collaborating with the San Francisco Civic Opera Association. Following the opera season in San Francisco in September-October, the principals will appear in a Los Angeles season of five performances, beginning on Oct. 6.

The campaign for the sale of scripbooks is beginning now. The collaboration of the two organizations is hailed as a significant step toward the musical solidarity of the two cities, considered heretofore as rivals, and also in laying the foundation for a permanent Pacific Coast opera company, affording opportunities to Western artists.

The five operas to be performed in Los Angeles are "Andrea Chenier," Massenet's "Manon," "Traviata," "Romeo and Juliet" and "Rigoletto." The principal rôles will be sung by Metropolitan Opera stars, with Gaetano Merola of San Francisco as director-general and conductor of both seasons. The minor rôles here will be sung by Los Angeles artists. The orchestra and chorus will be locally trained by Alexander Bevani and William Tyroler. Armando Agnini of the Metropolitan Opera will be stage manager. The scenery used in San Francisco will also be employed here.

Performances will be given every two days at the Philharmonic Auditorium at prices ranging from two to six dollars. The executive committee comprises Judge Benjamin Bledsoe, president; George J. Major, vice-president; Merle Armitage, business manager, and Alexander Bevani and George Leslie Smith, with many people of prominence as patrons.

DAVID BRUNO USSHER.

Civic Opera for Philadelphia

PHILADELPHIA, Feb. 11.—Philadelphia is again to have its own opera. The Philadelphia Civic Opera Company became in actuality a civic opera organization last week with an appropriation of \$15,000 from the Mayor's budget. This sum will be a guarantee for the preliminary season which chorus, officers and associate membership have been working toward since last spring, when the new municipal organization was formed on the basis of the Philadelphia Operatic Society.

This sterling organization, with its seventeen years of achievement of

[Continued on page 6]

ABOLISH LEVY ON 50-CENT TICKETS IN NEW TAX BILL

Ways and Means Committee Fixes Rate of One Cent for Each Ten Cents or Fraction Thereof Above That Amount—Provision for Higher Percentages for Excess Rates

WASHINGTON, Feb. 14.—The draft of the new tax bill, just completed by the House Committee on Ways and Means, eliminates the admissions tax on tickets selling up to 50 cents, as foreshadowed in MUSICAL AMERICA on Feb. 2. For admissions above this amount, the bill levies a tax of 1 cent for each 10 cents or fraction thereof for opera, concert and theatrical tickets, including season tickets or subscription tickets.

The bill so far as it applies to music, provides also that where a ticket is sold at a place other than the ticket office of the theater or hall, at a rate not exceeding fifty cents in excess of the established price plus the tax, an impost of 5 per cent of the amount of such excess shall be levied; but if the excess price is more than fifty cents, the tax upon this excess shall be 50 per cent. These taxes shall be paid, in the manner provided in Section 603, by the person selling the tickets.

The bill obliges the proprietor of an opera house or theater to pay a tax of 50 per cent upon any excess amount charged for a ticket.

Those who have the lease or permanent use of boxes or seats in an opera house or other place of amusement shall pay a tax of 10 per cent of the amount for which a similar box or seat is sold for the performance.

No tax shall be levied in respect of any admissions, all the proceeds of which are exclusively for the benefit

[Continued on page 8]

In This Issue

Critics Strike Home with Shafts of Wit.....	3, 35
Première of Ninth Symphony a Hundred Years Ago.....	5, 30
Utah Honors Famous Organist of Salt Lake City.....	11
New York Opera and Concert Events.....	36, 40, 41, 43, 45, 46



Photo by Lila Perry

MARIE SUNDELIUS

Soprano, Who Has Just Completed a Concert Tour Which Took Her to the Pacific Coast. Later, She Will Rejoin the Metropolitan Opera Company, of Which She Has Been a Valuable Member for Seven Years. (See Page 29)

Stock Contradicts Rumors of Change; Will Continue with Chicago Symphony

CHICAGO, Feb. 9.—Frederick Stock, conductor of the Chicago Symphony for the past nineteen years, will stay in Chicago. On Wednesday night, at a dinner given in his honor at the Drake Hotel, and attended by the elite of the city's musical and cultural circles, he definitely contradicted rumors published in the daily newspapers that he would become head of the Philadelphia Orchestra or some other eastern symphony.

"All I ask is that I be allowed to stay

here," Mr. Stock said. "I will stay here for a few more years. Some of my friends have told me that I am overworking, and perhaps the little accident to my salary wing, when I broke my right arm, is a warning to me. But I am one of those obstinate souls who will not heed such warnings. I shall have to conduct with my left hand for another four or five weeks, until the two broken bones of my right arm have healed, but I think, despite the regular concerts, the 'pop' concerts, the children's concerts, the out-of-town concerts, the Civic Orchestra concerts, that I can still take on a little more work, if that work is distributed over a little wider space.

"I want to stay in Chicago because I honestly believe we have here the greatest symphony orchestra in the world today. I am not speaking of conductors, but of the orchestra itself. I would be intensely disloyal if I should leave, for I owe everything to Chicago.

[Continued on page 2]

CONTINUANCE OF STATE SYMPHONY IS INSURED BY RENEWED BACKING

Ladies' Committee Extends Guarantee to Make New York Orchestra Permanent—Josef Stransky Will Continue as Conductor and Regular Series Will Be Enlarged Next Season—Twenty-Eight Concerts Planned, but Orchestra May Be Hired by European Conductors for Special Events—Supporters Encouraged by First Season

THE State Symphony will continue its activities next season and with an enlarged schedule of concerts. When the orchestra was organized last year, a Ladies' Committee guaranteed to underwrite the deficits for one season and to continue the subsidy if the success of the orchestra warranted. Jacob Altschuler, executive officer, announced last week that the guarantee had been extended.

The committee met on Feb. 6 and decided to give continued support to New York's youngest orchestra, the intention being to make it a permanent institution. Josef Stransky will be re-engaged as conductor and next winter twenty-eight concerts will be given. Thus the current schedule will be increased by twelve concerts.

The Ladies' Committee consists of Mes. Sam Zucker, chairman, Frederick Babcock, Hannah Bierhoff, Tom Cardeza, John M. Drake, Mabelle Flynn, Stanley Pelham Gifford, Charles E. Greenough, James B. Hand, George F. Handel, Margaret Hoover, Loomis C. Johnson, W. H. Mendel, Blair Painter, Robert Morris Phillips, Walter Schiffer, Theodore Schumacher, J. W. Sidenberg, Richard Worrall and Henry Zuckerman, and Misses Jane Lissberger and Dorothy Walston.

When the orchestra was established last March, Mr. Stransky agreed to become the conductor on the condition that the number of concerts a season

should not exceed sixteen. Accordingly, it was planned to give four evening, four afternoon and eight Sunday concerts.

For the next season, which begins on Oct. 22, the State Symphony will have three subscription series: eight Wednesday evenings and eight Tuesday afternoons at Carnegie Hall and twelve Sunday concerts at the Metropolitan Opera House, and Mr. Stransky has agreed to conduct the entire series.

Apart from the regular series, negotiations are under way with several foreign conductors who desire to make appearances in New York.

"We are running the orchestra on the European system," Mr. Altschuler ex-

plained. "It is more or less a cooperative organization. We invite no guest conductors, but anyone who wants to conduct the orchestra may do so, if he pays for it. European conductors are continually coming over here and looking for orchestras to conduct. Abroad they simply hire an orchestra to show what they can do. We are working on the same plan. We expect several foreign conductors to lead the orchestra next season, but they will not be guests."

The State Symphony is not identified with the proposed combination of the orchestras. "We were not invited to the conference," Mr. Altschuler says, "and we are not interested in the problems

discussed. Our first season has been successful enough to make the backers continue their guarantee permanently. We will enlarge our activities next season as an individual organization."

A detailed plan of the State Symphony's activities for next season, with the dates of concerts and list of soloists, will be issued at the end of the present season on March 3.

The directors of the orchestra, most of whom were formerly players in other organizations, are Jacob Altschuler, Paul Berthoud, H. C. Corduan, George Laendner and William Schubert of New York; William Doenges and John Schuette of New Jersey.

De Bruce Plans Novel Experiment in Concert-Giving, Presenting Balokovic

WHETHER a single artist can hold the interest of the New York public for sixteen recitals in four weeks is a point that has yet to be decided, for no one so far has attempted to do such a thing. Robert de Bruce, however, for two years manager of the Detroit Symphony, is starting a series of recitals at the National Theater, to be known as "Concerts Robert de Bruce," and will carry out the scheme of presenting his artists at three matinées each week and four Sunday night concerts. The same program will be given at each set of four concerts.

It is not Mr. de Bruce's intention to confine his series entirely to individual artists. He promises a number of most interesting novelties later on, but his first series will be given by an artist new to the American musical public, though of wide popularity on the other side of the Atlantic. This artist is Zlatko Balokovic, the Croatian violinist.

Mr. Balokovic has been in this country only three weeks and has been speaking English less than two years, but none the less, he converses fluently in our tongue which indicates that he is a wide-awake individual.

"Do you get tired of having European artists give you their impressions of America when they have been over here five minutes?" asked Mr. Balokovic. "These, however, are very vital to us, as you may imagine, especially on first visits, because we hear such a lot about your great country when we are in Europe, that it is of deep interest to compare what we have heard with what we find when we get here."

"It is natural, also, that we should make comparisons, is it not, particularly as you are a nation of people who do things and do them thoroughly? Your operas, for instance, are put on with the most extraordinary completeness and one gets the impression that the producer has just been told to 'go ahead' rather than limited to any particular sum in making a production."

Admires American Orchestras

"Your orchestras, too, are more brilliant in effect than those on the other side which I think is because they rehearse oftener and not so long at one time. There is a quality of excitement about the playing of all the American orchestras which I have heard that renders them most interesting, for that is a thing which is necessary in all concert playing whether by an individual or an ensemble. One may play with technical perfection and with perfect poise but unless there is that slight exaltation, which after all is nothing more than the excitement of the occasion, the result must leave the hearer cold. I think this quality of excitement and the work which the artist does behind the scenes, so to speak, are the most important contributing factors to success which can be thought of."

"About myself? Well, let me see—I was born at Zagreb in Croatia where the great Ternina came from, you know. I studied first with Huml and later went to Sevcik at the Meisterschule in Vienna. I was the first Slav to get the Staats Prize there and I was lucky enough to be far enough ahead of the two students following me to get the next two prizes as well, so I captured three at once."

"I began giving concerts at once and had played in Russia, Germany and Egypt before war broke out. I had to stay in Zagreb during hostilities, but since the war I have played a lot in France, Switzerland and England."

"In England I made a hit by playing



Zlatko Balokovic, Croatian Violinist, Who Will Make His American Debut in Unique Recital Series in New York

three concertos at one concert with Sir Henry Wood's orchestra, the Beethoven, the Brahms and the Tchaikovsky. At a recital, another particular success was the John Ireland Sonata which I played with the composer, in spite of the fact that people told me it would never 'go.' It 'went' to the extent of winning us seven recalls! I shall play it on my first program here and will play a Mozart Concerto by way of contrast and an old Sonata by Martini arranged by Endicott which I have just had sent me, a very beautiful number."

JOHN ALAN HAUGHTON.

MODERN MUSIC REVIVED

League of Composers Issues First Number of Magazine

The *League of Composers' Review*, which claims the distinction of being the only magazine in this country devoted solely to a criticism of modern music, made its appearance last week. As the foreword announces, the publication is intended to stimulate interest in contemporary musical tendencies by presenting the critical opinions of the most informed men in all countries. It represents a departure in the activities of musical societies.

The first number contains the following articles: "Race and Modernity" by Alfred Weissman, "Italy Today" by Guido Gatti, "The Legend of the Six" by Emile Vuillermoz and "The New Spirit in English Music" by Edwin Evans. There are reproductions of five excellent sketches by Pablo Picasso, three of Stravinsky, one of Manuel de Falla and one of Erik Satie. A "Comment and Review" department presents brief articles by Emerson Whithorne, Svend B. Felumb, Arthur Bliss and Lazare Saminsky.

Mr. Weissman's article fittingly leads the current bill, since it at once strikes the keynote of the publication. He interestingly discusses the racial influences in contemporary music. The other articles, however, will also be found of interest to those who follow modern tendencies in the tonal art. Mr. Gatti and Mr. Evans speak with authority of the music of their respective countries, and the note on the "Six" by Mr. Vuillermoz is also welcome.

The *Review* is a modest publication of twenty-eight pages with a cover

Singing Pullman Porters Help Relieve Tedium of Trips

THE singing Pullman porter is a modern development in the history of railroading and has resulted from a decision on the part of several officials of the Pullman company in Chicago about a year ago to provide free training to the talented. The proficiency of these vocalists whiles away the tedium of many trans-continental journeys, according to Lester A. Walton, who described the growth of musical training among Pullman employees in a recent article in the *New York World*. An experienced Negro musical director was employed last year to visit the metropolitan districts and select those vocally qualified for free training. The Pullman company last year sent out vocal quartets on special trains. It is stated that the porters on this type of train all know how to "harmonize," and many also play the mandolin, banjo and guitar. The employees of the New York district have formed a Pullman Porters' Amusement Association, which has a band of 115 players.

printed in orange and black. It is admirably set up and printed. It will be sent to subscribers of the *League* and to a special list of musicians but will not be placed on sale during the present season. The second issue will appear in April.

Stock Will Remain with Chicago Symphony

[Continued from page 1]

"It was in 1895 that I came to Chicago to take the first viola stand, in Theodore Thomas' orchestra. I had never heard orchestra music played as it was played here. And I came from a good orchestra in Germany, too. We played with some brilliance in a 'gross' kind of style, but the spiritual quality obtained by the Theodore Thomas Orchestra was unknown to us. Theodore Thomas was my best teacher. He was a great leader, a great musician."

Mr. Stock was vigorously applauded when he said that he would remain in Chicago, and had never had any intention of going away.

Charles H. Hammill, president of the Orchestral Association, spoke at length of the wonderful affection felt by himself and the whole community for Mr. Stock.

"When Theodore Thomas, whose broad back gave us such an impression of strength and authority, placed the baton in the small hand of Frederick Stock," said Mr. Hammill, "some of us were afraid that the new assistant conductor would not quite fill the bill. But Thomas in all his career never did a wiser thing than that. From the first day that Frederick Stock played the viola in the orchestra, Thomas recognized in him a fine ear, sensitive to the finest shadings, and when he picked out Stock to succeed himself, he built for the future greatness of the orchestra."

John Alden Carpenter, the first speaker, referred to American music. His remarks are reported in another column.

The dinner was arranged at the suggestion of Antonin Barthelmy, French consul, who is a regular patron of the Friday afternoon symphony concert. Mr. Stock attended with his right arm in a sling. Two small bones in the wrist were recently broken. F. W.

Radio Broadcasters Resist Royalty Demands

CHICAGO, Feb. 9.—Radio broadcasters will fight the demands for licenses and royalties made by the music publishers. This was decided at a meeting of the Executive Committee of the National Association of Broadcasters, with representatives of theater owners, hotel men and dancing and music teachers. The publishers, represented by the Society of American Composers, Authors and Publishers, has refused to allow songs to be broadcast without the payment of a license fee. After the meeting the Executive Committee of Broadcasters left for Washington, where, they said, efforts may be made to obtain legal action.

Paul B. Klugh, Executive Chairman of the Broadcasters' Association, issued a letter to the publishers, which says: "Unfortunately your objections go far beyond ordinary recognition, of what you term your rights. They enter the realm of high taxation, with every likelihood that the burden will grow each year. Your methods are, to say the least, unusual. You are in the position of extorting money from a radio station through coercive methods, for a license which was not wanted, not asked for, and your music will not be used. It is difficult to reconcile such strong arm methods with any bona fide desire to seek a fair solution of this question."

When the Critics Loose Their Barbed Shafts

By Maurice Halperson

THERE is a peculiar kind of wit, often of a very biting nature, sometimes even with a malicious turn, which I would call the "critic's wit." The position of official reviewer, clothing him in that garb of authority, which the fact of "appearing in print" is supposed to give, coupled with the full weight of the publication he is writing for at his back, is only too apt to invite abuse. It must be admitted that generally the public itself is to blame for the vaingloriousness and superciliousness of many critics, for the vast majority of the readers usually prefers the so-called "interesting" critic, who understands to serve his dishes with a spicy, sometimes with an over-spicy, sauce, to the sober and well-meaning writer. Still there are excuses for the caustic wit of a critic, as in the case, when a mediocre or quite untalented artist attempts, by inartistic influences, to reach the top of the ladder.

An artistic couple—the wife a contralto, the husband a baritone—when singing *Ortrud* and *Telramund* in a performance of "Lohengrin" in Darmstadt were highly incensed when reading the day after the opera the following report: "Mrs. S. appeared at her best vocally in the first act, while Mr. S.'s histrionic abilities were best in evidence in the last scene. As *Ortrud* never sings alone in the first act; in fact, does not open her mouth until just before the end of it, and as *Telramund* is killed by the Knight



"Peter Rose Up on His Hind-Legs, Emitting an Energetic 'Hi-ha-hi-ha,' and Beating the Air with His Forefeet, as Though Suggesting to the Conductor His Own Tempi"

of the Swan in the middle of the last act, the sarcasm is self-evident.

One of the most brutal transgressions of the critical power occurred, in my opinion, in a well-known paper in Frankfurt, where a concert singer by the name of Hahn (the word means "cock" in German) appeared in a recital. The musical reporter who used to sign himself "Petrus," wrote: "And when the 'cock' had crowed thrice, Petrus went out and wept bitterly."

Dr. Eduard Hanslick, the renowned Viennese critic, wrote as follows after a performance of "Faust" about the singer of *Marguerite*, Lola Beeth, who sang at our Metropolitan Opera House in 1896: "Miss Beeth is beautiful, beautiful, beautiful! Oh, why can't you see with your ears, too!"

May I be permitted to cite here two little jokes I made myself a few seasons ago. After having been tortured by an ordinary, but highly conceited piano dé-

butante for thirty minutes—one of those whom Rubinstein would characterize as "playing Beethoven with dexterity and Czerny with sentiment"—I could not stand it any longer, but got up, ready to desert the hall in great haste. Then my eyes fell on the printed warning of the Fire Commissioner: "In case of panic, walk, don't run, to the nearest exit; don't try to beat your neighbor to the street." Now, I confess that that was exactly what I did.

After the first performance of Umberto Giordano's opera, "Mme. Sans-Gêne," which opera was not much to my liking, I was rude enough to write the following pungent paragraph: "If we knew nothing else than this opera by the composer of 'Mme. Sans-Gêne,' I would be tempted to call him a 'Monsieur Sans-Genie.'" Compared with this, the joke of a London critic who called the symphonic concerts conducted by the well-known English composer and orchestra leader, Thomas Beecham, "Pillharmonic Concerts," because the latter's father had made his fortune with "Beecham's Pills," appears as a harmless one.

A Pessimistic Basso

A basso who had scored many a success at famous old Scala in Milan, partly under the directorship of Mr. Gatti-Casazza, once came to the impresario, then in Milan, complaining that an important part had been given to another basso. "I resent this affront all the more as I am not in the best of health and expect to die soon," to which the astute manager retorted: "You can't fool me, my dear friend; I know you too well—all these are empty promises."

When leaving the opera house after the first performance of Giordano's "Fedora" on the afternoon of Saturday, Dec. 8, I overheard a delightfully naïve

(Continued on page 35)

Henry Cowell, American Modernist, Demonstrates His "Fist Technic"

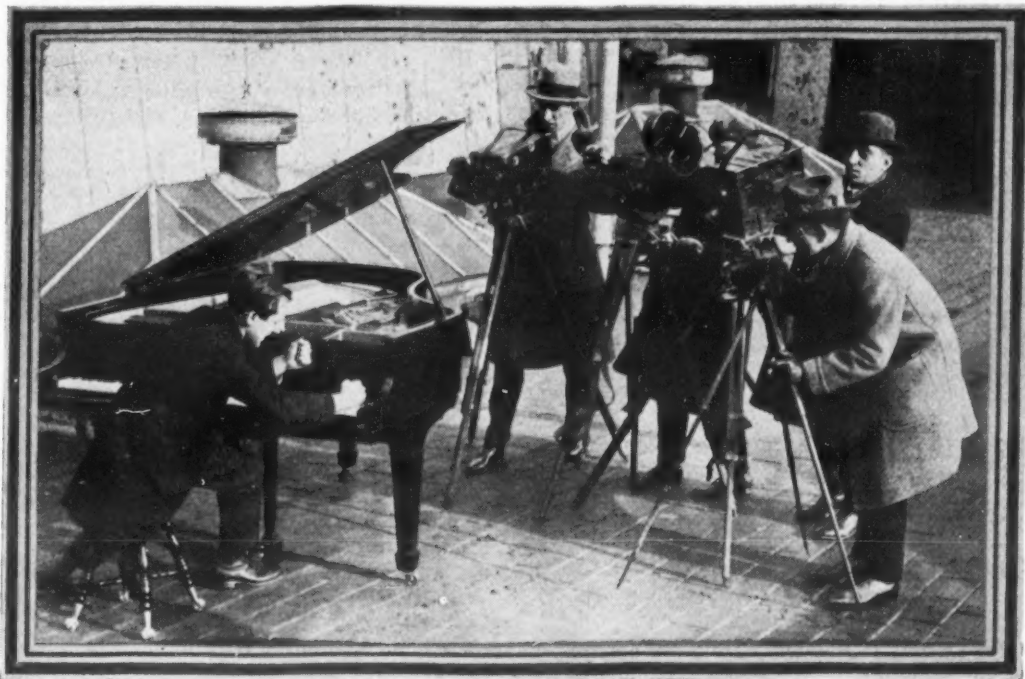


Photo by Kadel & Herbert

Henry Cowell, Composer and Pianist, Back from an European Tour, Prepares to Startle America

HENRY COWELL, American composer and pianist, whose unique manner of playing piano has been much discussed, gave an impromptu recital on the roof of the Knabe Building on Fifth Avenue the other day for the benefit of the cameramen. To attain his effects, Mr. Cowell, who gave a concert at

Carnegie Hall last week, hammers with his fists and plays "chords" with his elbows. He also, when in action, jumps from his seat to play on the strings of the piano as on a harp. These unusual effects, he says, are necessary to the interpretation of modern music and achieve results to which the old-fashioned technic cannot aspire.

Many Musicians Depart; Few Arrive

Booked on the Paris of the French Line, which sailed on Feb. 6, were George Blumenthal of the management of the Wagnerian Opera Company, Roland Hayes, Negro tenor, and Grace Holst, opera singer. On the Cleveland of the United American Lines which sailed the same day was Eduard Moerike, conductor of the Wagnerian Company. The Nieuw Amsterdam, of the Holland-America Line, sailing last Saturday, had on board Graziella Pareto of the Chi-

cago Civic Opera Company and on the Orduna of the Royal Mail Line, sailing the same day, was Heinrich Knotte of the Wagnerian Company. Bruno Walter, who comes as guest conductor of the New York Symphony, arrived on the Nieuw Amsterdam on Feb. 4, and Marie Cavan, soprano, formerly of the Chicago Opera forces on the George Washington of the United States Lines the following day. Barbara Kemp, soprano of the Metropolitan, and her husband Max Schillings, composer, arrived on the Albert Ballin of the Hamburg American Line on Feb. 11.

CARUSO MEMORIAL TRIALS

Foundation Plans Competition During Spring; Winner to Go Abroad

The scholarship contest for the first Caruso Foundation Award will be held in New York some time during the spring. The successful contestant will probably be sent for one year to Europe, where there are so many more opera houses in which beginners may obtain appearances.

The amount of the award, which will shortly be determined, will depend on the proceeds of the operatic performance at the Metropolitan Opera House, scheduled for the afternoon of Feb. 15, for the benefit of the Foundation.

The contest for this year's award will be limited to American singers, native born or naturalized, who are preparing for an operatic career. It will be held under the general direction of a committee on scholarships and awards, whose membership includes Otto H. Kahn, Walter Damrosch and Antonio Scotti. Although all the requirements for eligibility have not yet been determined, the committee has already agreed that the applicants' general as well as musical education and present familiarity with a few operatic rôles, will be important factors.

Wagnerian Ticket-Holders Urged to Form Claim Committee

The amount of money to be refunded by the Wagnerian Opera Company to holders of tickets for the canceled season in New York will be at the most ten per cent of the purchase price, Edwin T. Murdoch, receiver for the company, stated last week. The total amount of the ticket claims was estimated by Mr. Murdoch as possibly \$20,000, although, he said, it is impossible to give final figures, as creditors have a year in which to file their claims. He asserted his willingness to cooperate with a committee of ticket-holders. "The assets of the company will only permit something like ten per cent, if so much, of the ticket purchase amounts to be refunded," said Mr. Murdoch. "As most amounts are so small, it greatly complicates matters. I suggest that a meeting of the ticket-holders be arranged to appoint a committee. All the claims could be assigned to this committee, and then one joint claim could be filed for all. I am ready to meet the ticket-holders at any place that may be selected."

Claussen Returns from Swedish Tour to Sing in Opera and Concert



Photo by Bain News Service

Julia Claussen, Mezzo-Soprano, Says Farewell to Captain Elsen, Commander of the "Stockholm," Upon Arrival in New York

Julia Claussen, contralto of the Metropolitan, who has been singing in Sweden for the last several months, returned to America on a recent voyage of the Stockholm and left New York immediately upon a short concert tour. She will rejoin the Metropolitan Opera Company in the latter part of this month. During her sojourn abroad Mme. Claussen was heard both in opera and concert and was received with the greatest acclaim. She appeared in several "command" performances before members of the royal family and is the possessor of a photograph of Queen Victoria, signed and presented by Her Majesty in person. She was also honored with the Christine Nilsson Medal of the Royal Academy of Music in Stockholm.

Chamber Music Broadcast from Hunter College in New Movement for Education via Wireless

A NEW step in the musical education campaign conducted in the Adolph Lewisohn free chamber music course at Hunter College, New York, was launched on Thursday evening of last week. On this evening the broadcasting was inaugurated, and these concerts by leading chamber organizations, given under the direction of Henry T. Fleck, will be sent out to thousands of radio listeners through Station WEAJ every Thursday evening. The series was made possible through the generosity of Adolph Lewisohn, prominent patron of music.

The Letz Quartet, assisted by Clarence Adler, pianist, gave a fine musical program at the college auditorium, with Mr. Lewisohn present as guest of honor and as speaker. Mrs. Marion R. Elliott of the board of trustees of the college paid tribute both to the donor and to Mr. Fleck in a speech which was broadcast over the new wireless apparatus. A large audience thronged the hall and listened with the greatest interest to the music, which was prefaced by explanatory remarks by Mr. Fleck, head of the music department of the college.

Mrs. Elliott explained the purpose of the concerts as educational and asked for the cooperation of radio auditors everywhere in giving the music its fullest opportunity. She spoke of the widening scope of Hunter College, which, though a women's institution, now became "co-educational" by opening its special free courses in chamber music to the great army of music-lovers throughout the United States. Though these events are outside the regular curriculum and are not maintained by appropriations of the city of New York, the college has assumed a national scope, she said, as an agent in musical education.

"I am sure," she concluded, "that Mr. Lewisohn feels the unspoken gratitude of all the people he has helped. It was largely owing to Mr. Fleck that the course of chamber music was started. We invite correspondence from all the women's clubs to suggest how this course may become more effective. Would it not be possible for these organizations to hold meetings in a group to devise means for making these broadcast concerts a real force in the education of radio listeners? We suggest that examinations be given during the progress of the series. Through the kindness of Mr. Lewisohn and by the permission of the board of trustees of Hunter College these concerts have been given to a great radio audience. Thereby the college ceases to be a thing of wood and stone and assumes the larger proportions of those intangible blessings whose good goes on forever."

Birthplace of "Yankee Doodle" May Be Bought by N. Y. State

ALBANY, Feb. 9.—Fort Cralo, the Revolutionary relic still standing at Rensselaer, N. Y., and the place where the tune of "Yankee Doodle" is said to have been written, may be acquired by New York State. Assemblyman Henry Meurs of Rensselaer and Dr. Alexander C. Frick, State historian, are the principal sponsors of the project. They have requested the views on the subject of Mrs. Delancey Van Rensselaer Strong of Philadelphia, owner of Fort Cralo. If the property may be had at a nominal sum for museum purposes, and Mrs. Strong's reply is favorable, Mr. Meurs states, he will introduce a bill into the State Legislature to secure the property. The early text to "Yankee Doodle" containing the famous quatrains beginning "Yankee Doodle Came to Town," is generally conceded to have been of English authorship. One report states that the tune was written by a British Army surgeon, Richard Shuckburgh, during the use of Fort Cralo, then a manor house, as headquarters by General Abercrombie in 1758.



Mrs. Marion R. Elliott, of the Board of Trustees of Hunter College, Who Made the Dedictory Address to a Large Audience of Radio Listeners at the First Broadcast Concert of the Adolph Lewisohn Free Chamber Music Series

Adolph Lewisohn was then introduced by Mr. Fleck, and there was an ovation of more than a minute as the philanthropist rose to make a brief talk. Mr. Lewisohn dedicated the concerts to the enjoyment and profit of the people. He briefly described his aims in founding the series as a desire to provide greater cultural opportunities for all.

"The object I have had in giving these concerts to Hunter College," he said in

part, "is to provide advantages for the community in the privilege of hearing good music without charge. I am convinced that chamber music—the highest and purest form of the art—has a refining influence. I hope, therefore, that these concerts will bring happiness and diversion to a large body of listeners."

Mr. Lewisohn, who has contributed such generous support to the New York Stadium Concerts in the past, was given prolonged applause as he took his seat.

The first number on the program, Haydn's Quartet in B, was then described by Mr. Fleck, who illustrated the principal themes on the piano for the benefit of radio listeners. The work was given a capital performance by the Letz Quartet—Hans Letz, William Schubert, Edwin Bachman and Horace Britt.

Schumann's Piano Quintet, in which Clarence Adler played the piano part, was subsequently explained by Mr. Fleck. The playing of this work aroused so much enthusiasm that the auditors clamored for an encore and were allowed to choose by a rising vote which of the movements they wished repeated.

Hunter College is now fifty-four years old and was the first public institution in America to give credit for music as an academic subject. Mr. Fleck, professor of music at the college, was the founder of a free concert system in the public schools of New York. The college is governed by a board of nine trustees, which is appointed by the Mayor of New York. The members of the board are Edward C. McParlan, chairman; Mrs. Marion R. Elliott, Mrs. Rebecca Schenck, Mrs. Ella Wilson Kramer, Ruth Lewisohn, Dr. James Harvey Robinson, Mrs. May Gilroy Mulqueen, Philip J. Sinnott and Dr. Harry P. Swift. R. M. K.

of the historic palace and playground. The only important change that has been made in the faculty is the appointment of Camille Decreus as resident director, in place of Mr. d'Ollone, who has resigned. Francis Rogers remains as head of the American committee, and John B. Archer of Providence as president of the Alumni Association. The New York headquarters of the committee is at the National Arts Club.

Charles Hackett, Off to Europe, Will Return by Way of Australia



Charles Hackett, American Tenor, Who Achieved Outstanding Success with the Chicago Opera Company This Season

Charles Hackett, who returned to New York for three days, following his final appearance as guest artist with the Chicago Civic Opera in Boston, sailed for Europe on Saturday, Feb. 9. Mr. Hackett has had a phenomenal success this season in his operatic appearances in Chicago and Boston and has been engaged as a regular member of the Chicago company for the entire season of 1924-25.

In Boston the tenor sang in perform-

Unearth Treasure Trove of Folk-Songs in New York State

POUGHKEEPSIE, N. Y., Feb. 9.—Constance Varney, Vassar, 21, and Martha W. Beckwith of Vassar have discovered in Dutchess County several folk-songs as distinctive as any found by Loraine Wyman and Howard Brockway in the Kentucky Mountains.

The songs may be traced back to the four nationalities who settled here—Dutch, French, German and English settlers—but about a third of them are indigenous to Dutchess County.

Four of the best of the songs are titled "Way Down in Piedunk," "Grindstone Song," "Gip Along, Josey," and "My Willie." They all contain much rambling narrative, usually inspired by local events such as cold weather, a barn-raising or something similar. One of the most emotional, called "My Charlotte," tells of a sleigh ride taken by a young couple who spoke only at intervals of five miles, and at the end of the ride the young man discovered that his Charlotte was a corpse. Plans to publish the songs in book form are being made.

ELIZABETH EVELYN MOORE.

ances of "The Barber of Seville," "Faust" and "Traviata." While in Chicago his repertoire included a number of other works, among them "Romeo and Juliet." His appearance as *Romeo* was hailed in the most enthusiastic manner by the Chicago daily press.

Mr. Hackett will appear in a return engagement at Monte Carlo during the opera season from Feb. 21 to April 1, and shortly thereafter will leave for Australia, where he has been booked for thirty-five concerts by Lionell Powell, the English manager. This will be Mr. Hackett's first visit to Australia, and he is looking forward eagerly to the experience. He will return to America about Sept. 1 and will undertake a limited concert tour before the opening of the opera season in Chicago.

HAIL TORONTO CHOIR IN ANNUAL CONCERT PROGRAM

Visit of New York Quartet Arouses
Enthusiasm—Symphony Adds
to Week's Attractions

TORONTO, Feb. 9.—The annual concert of the National Chorus in Massey Hall on Jan. 31 was one of the most successful in the history of the organization. There was a capacity audience, and enthusiasm ran high. The chorus under the leadership of Dr. Albert Ham, sang with notable spirit. The soloist was Mr. Martinelli, who was repeatedly encored.

The New York String Quartet which appeared at Masonic Hall on Jan. 29 under the auspices of the Women's Musical Club, was warmly applauded by an audience which filled the auditorium. An interesting program was authoritatively played.

In the ninth twilight concert of the New Symphony at Massey Hall on Jan. 29, Wagner's "Tannhäuser" Overture aroused prolonged applause, and another brilliant performance was that of one of Liszt's Rhapsodies as transcribed by Popper for cello and orchestra. Lionel Bilton was an admirable soloist.

Sidney Jones' "The Geisha" was presented at the Princess Theater this week by the Canadian Operatic Society. The leading rôles were taken by Mme. Fern Goltre Fillion, Elsie Disney, W. R. Curry, Rupert Lucas and Albert David. George and Reginald Stewart were stage and musical directors. W. J. BRYANS.

Wants Admission Tax Only on Tickets Sold Above \$1

WASHINGTON, Feb. 13.—Representative Gallivan of Massachusetts has introduced in the House of Representatives a bill to repeal the present tax law relating to admissions, and to substitute therefor a provision to eliminate the tax on all admissions where the amount paid is \$1 or less. The bill was referred to the House Committee on Ways and Means. A. T. MARKS.

TO TRY NOVEL PLAN AT AUER'S CLASSES

Chicago Musical College Will
Admit Violin Students
as Auditors

CHICAGO, Feb. 9.—A special arrangement has been made by the Chicago Musical College whereby advanced violin students in the summer master school may attend Leopold Auer's classes as auditors.

The arrangement, made by Carl D. Kinsey, manager of the college, allows twenty-five advanced violinists and teachers to observe Professor Auer's methods of teaching, the only restriction being that they must ask no questions during the lesson hours, although they may subsequently submit questions. During the course of the summer session, from June 30 to Aug. 9, Professor Auer will give seventy lessons open to auditors. A teacher's certificate will be awarded to advanced students or teachers who attend all these classes and who take, in addition, harmony, ear-training and musical history as well as advanced violin playing in personal lessons with Professor Auer or with one of the other advanced violin teachers.

Mr. Kinsey will be back at his desk in the college next week for two hours each day. He is rapidly recovering from injuries sustained recently in the wreck of the Twentieth Century Express, and he is now able to walk short distances on crutches.

Gerardy Soloist at White House Musicales

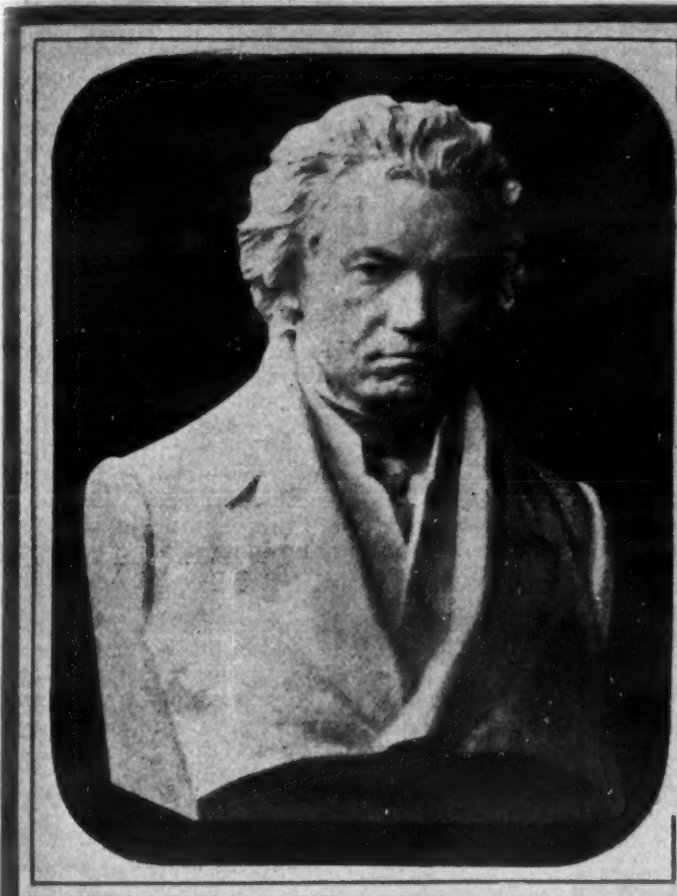
WASHINGTON, D. C., Feb. 9.—At the third official entertainment of the season at the White House, Jean Gerardy, Belgian cellist, was soloist and Mrs. Morgan Butler, soprano, assisting artist. The accompanists were George Stewart McManus and James Ecker.

Fontainebleau School Announces Fourth Season for American Students

The Fontainebleau School of Music in France will begin its fourth session on June 25 and will continue for three months. As in the past, it will accommodate 120 teachers, artists and advanced students, who will have the use

THE NINTH SYMPHONY A CENTURY AFTER

Centenary of Composition of Sublime Work Marked by Performances in Many Countries—New York and Minneapolis Hear Jovian Thunders of Great Masterpiece in "Beethoven Cycles" Under Damrosch and Verbrugghen—Anniversary Recalls Touching Incidents Connected with Creation and First Performance of the Symphony in D Minor—A Première That Was Almost Suppressed by the Censor—How Beethoven Beat the Time in His Old Green Coat and Failed to Hear Even the Applause



By R. M. KNERR

ONE HUNDRED YEARS have slipped away since Beethoven's "Ninth Symphony"—the work which George Bernard Shaw once belligerently declared has moments "as inspired as anything in the Bible"—was given to the world. If the theologian cannot concur in this ultimatum of the irrepressible Irish sage, the musician, under the majestic spell of that Andante which seems the very quintessence of the Spirit of Music, certainly must bend a worshipping knee. In the Vienna of a far-away era, when Napoleon was thundering at the gates of all Europe, the master work was first conceived and, after many vicissitudes almost a decade later, was given to the world. Beethoven, the gruff, kindly Titan, had already entered the vale of stony silence, his deafness shutting out the warm murmur of the multisonous world. But when he had completed the score, a burden seemed to have been lifted from that mighty spirit, for Thayer tells us that "he was again seen strolling through the streets of Vienna, gazing into the shop-windows through eyeglasses which dangled at the end of a black ribbon." A precious and inimitable picture!

This month the centenary of the "Ninth," is being celebrated with gala performances in many lands. Europe and America will join in the "Hymn to Joy," and even in turbulent Mexico a few weeks ago the sublime strains of the work arose in the midst of revolution. In the United States two major series of Beethoven concerts, in which the symphonies were presented in chronological order, have been given by the New York Symphony under Walter Damrosch and the Minneapolis Symphony under Henri Verbrugghen. Many single performances of the "Ninth" will be given in other cities throughout the civilized world this year.

The history of the titanic work's shaping and first performance has been rescued bit by bit from Beethoven's notebooks, from precious letters and entries in diaries of his friends, from musical journals existent a century ago, and from other sources. Incidents of intense interest are these—the mov-

ing drama of a genius that moved mightily to its destined end in creation, but when that great act was finished faltered before the mechanical difficulties of getting the work performed. One watches almost breathless as the plan for the symphony takes shape in the sketches jotted by the composer in his inseparable notebooks, which Nottebohm and others have with much care deciphered. Beethoven wrote a perplexing, gargantuan hand, and his ideas, which occurred seemingly in such fertile profusion, were jotted down with abandon and often a cryptic incompleteness.

How the Master-Work Grew

Beethoven had reached the pinnacle of his career, enjoyed the flattering attentions of aristocratic Viennese circles, and had felt, too, the bitterness of tribulation, when the ideas for the "Choral" Symphony first came to him. Numerous encyclopedic reviews of his life tell in minute detail of the genesis of the "Missa Solemnis" during the five years preceding the final shaping of the "Ninth."

Despite his deafness and periods of depression, the composer was in good health, and the invaluable diarist

Schindler—Beethoven's Boswell—has given us a vivid picture of the frantic labors of the Titan behind closed doors for twenty-four hours on a stretch. Behind that portal were heard a voice that intoned themes, the footfalls of a mental wrestler—but the product repaid the anguish and bloody sweat.

The Eighth Symphony had been completed in 1812, and at that time the vague plan of writing a Symphony in D Minor had occurred to Beethoven. The theme of the Scherzo is recorded in his notebook in 1815, and various fanciful stories relate that this motif was suggested by the twittering of sparrows or the imagined footfall of elves which came to the composer while seated in the forest at Schönbrunn. The work was really begun in 1817, when a large part of the first movement was drafted in his sketchbook. At this time the last movement was still designed to be orchestral, but the idea of combining choral parts with symphonic is in the composer's mind. For we have a sketch for another symphony—never completed—in which both the Adagio and Allegro movements were to include voice parts "in the ancient modes." Meanwhile the Mass and incidental music designed for the opening of the Josephstadt Theater were completed. In 1822 there appears

in the sketchbook the first draft of the theme for a choral finale based on Schiller's "Ode to Joy," which is reproduced on this page. The problem of introducing this transition from symphony to hymn for a long time perplexed the composer. After a great mental struggle he designed the introduction later used in the score. In this year a resolution was passed by the London Philharmonic Society, which had opened unsuccessful negotiations before this time for Beethoven's visit to London with two new scores. The measure voted £50 to the composer for a MS. Symphony which should be sent before the following March. In the library of the society there is now a MS. copy of the Ninth Symphony, with Beethoven's autograph below a statement that the work was written for the organization.

Difficulties of Performance

A vivid and colorful chapter might be written on the year 1823, when Beethoven spent part of the summer in a delightful retreat in Baden, and Weber visited him. (According to records, there was mutual congratulation between the composers and both parted in the best of humor.) Here the greater part of

[Continued on page 30]

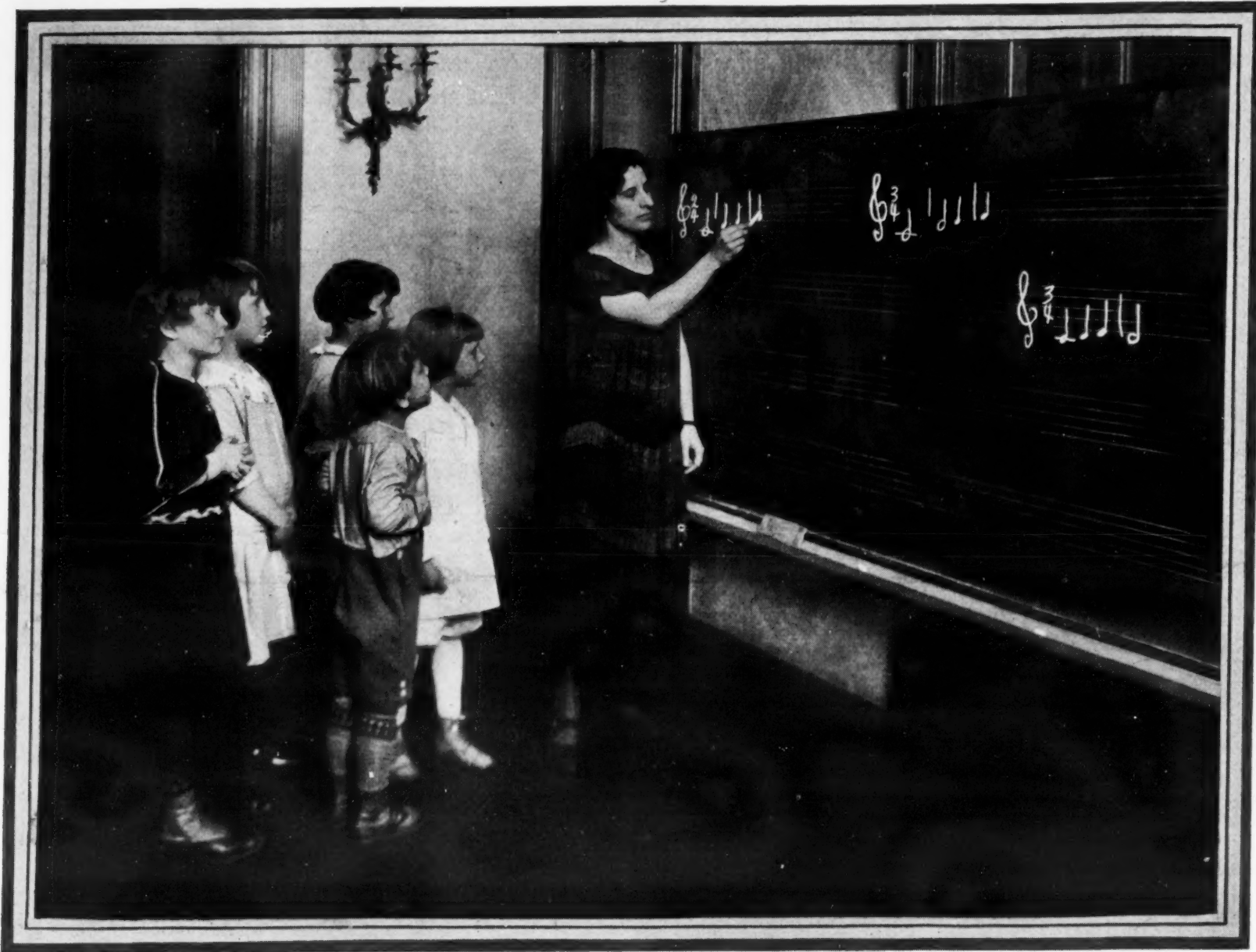


Photographs by Courtesy of the New York Public Library

THE CREATOR, SOME SCENES AND RECORDS OF THE "NINTH" SYMPHONY'S BIRTH

The Bust of Beethoven Is That by Carl Seffner in the Gewandhaus at Leipzig. The Facsimile of a Sketch in Beethoven's Hand Is One of Many Preserved in His Notebooks. It Represents the First Draft of the Theme for Schiller's "Ode to Joy," Which Formed the Germ of the Choral Finale to the Ninth Symphony. Two Houses in Which the Composer Lived While Working on the Choral Symphony Are Shown Below. At the Left Is the Court of the House at Rathausgasse, 10, Baden, Where Beethoven Spent the Summer of 1823 and Weber Visited Him. The Last Picture Is of the House at Ungargasse 5, Vienna, Where the Ninth Symphony Was Completed in the Following Winter

Teaching Tiny Folks to 'Live' Music



Anita Frank, of the Faculty of the Cleveland Institute of Music, Explains the Fundamentals of Melody to a Few Young Members of Her Classes, by the Graphic Method of Blackboard Pictures

THERE was a time, not many years ago, when music study was synonymous with piano study, and the child was made in any case to begin his acquaintance with a great art by the unpalatable practise of scale exercises. Whether the precious spark of art-feeling survived this treatment or not, small tots were taught the rudiments of "fingering." Many of them, instead of becoming music-lovers, were transformed into the type of embryo pianist whose efforts brought patiently set jaws and perfunctory comments among listeners. The method was at least logical, but it closed many a receptive soul to the appeal of melody ever after.

Today fortunate youngsters begin their study of music at the proper starting point. In the classes of the Cleveland Institute, for example, at the outset they study not an instrument, but music itself.

"Music is just a beautiful language," is the way Anita Frank puts it. "To speak it, one must learn its grammar. When a working knowledge of that is mastered, then is the time to express it on an instrument." Teaching this language to

the youngest class at the Cleveland Institute of Music is the pleasant task of Miss Frank.

Judging from the laughing, rollicking noises made by Miss Frank's musical kindergarten during lesson time, her five- to nine-year-old pupils find musicianship rare, good fun. Miss Frank tells her little juveniles who are wide-eyed with attentive interest, that "sound is the working material for music makers just as wood is the carpenter's and color the painter's."

So her young charges accumulate their music-making material. First they learn *do* and *re* and soon *do, re, mi*. Then they write their simple melodies on this abbreviated scale on the classroom blackboard. Some of them impersonate the scale-tones, and when teacher plays *do* on the piano, small Alice curtsies out from line to show she has recognized her note. A fine ear-training is thus provided.

"And rhythm is the tool which gives shape to the sound," further explains Miss Frank.

"One, two," she counts; "one, two."

When her accent expresses emphasis, her youthful musicians tread heavily with sturdy boots or clap their hands lustily. Thus they act out and really experience rhythm, then feel it, dance it, live it.

For example, when they were considering 2-4 time, the natural rhythm of every-day living, the class itself supplied endless examples in breathing, walking, winking. One little chap with an observant eye pointed out an automatic electric light sign, saying:

"See, when the lights are on, it's the big beat."

Many of Miss Frank's small pupils take a year of this basic musicianship in half-hour injections twice a week before they attempt an instrument. They then go to the piano, the violin or the cello with a genuine idea of the meaning of music. Naturally, with this background their initial progress on the chosen instrument is astonishing.

Miss Frank, herself a pianist, was for some time a pupil of Clarence Adler and one of Ernest Bloch's students when he was teaching composition privately in New York. Although she is a member of the faculty at the Cleveland Institute, Miss Frank continues in Mr. Bloch's class in advanced composition. She feels that her ability to visualize musical theory so that five-year-olds find it pleasant is just a passing-on of the inspiration Mr. Bloch gives his class.

Lewis Howell, Bianca Saroya, Vivienne Segal, among others.

The Philadelphia Operatic Society voluntarily disbanded to clear the field for the Civic Opera Company and to provide a foundation for the new enterprise, which has been planned to combine the amateur features of the local chorus and furnish opportunity for talented operatic aspirants to participate in grand opera, with professional staging and the cooperation of noteworthy professional artists in the solo parts.

Company's Debut This Month

The production of "Aida" was the prime feature of last spring's Music Week, and wound up the career of the Operatic Society with a most elaborate achievement. Now enters the Civic Opera Company, which will make its debut on Feb. 26 and two other performances are to be given on Feb. 27 and 28. "Carmen," "Pagliacci" and "Cavalleria Rusticana," and "Aida" are the operas announced.

Marguerita Sylva, Riccardo Martin, Henri Scott, Marta Wittowska, Helen Stanley, Edith de Lys, Ralph Errolle, August Ordonez, and Marie Wilkins have been engaged. Alexander Smallens, formerly a conductor with the Chicago Civic Opera Association, has been engaged as general musical director, and arrived in Philadelphia last week to polish the final rehearsals. The subsidiary rôles will be sung by Philadelphians who have emerged successfully from exacting tests as to their equipment and talent. About sixty members of the Philadelphia Orchestra will play the scores. The chorus consists of about 100 Philadelphian singers who have had experience with the Operatic Society and other choral bodies, and who have been chosen for vocal capacity and stage ability.

Civic Interest in Project

W. Freeland Kendrick, the new Mayor of Philadelphia, is keenly interested in the civic opera. He has been for some time honorary vice-president of the association. Edward Loeb, the Mayor's secretary, is secretary of the association. He is also general manager of the Metropolitan Opera House—built as a home of opera by Oscar Hammerstein and now owned by the Mystic Shrine, of which Mayor Kendrick is Past Noble Potentate. Performances will be given at the Metropolitan.

The president of the Civic Opera Association is Mrs. Henry M. Tracy, who has been for years occupied with the advancement of music in the community. Mrs. R. Emott Hare is vice-president; W. A. Bruckheiser is treasurer, and the business managers are Mr. Loeb and David Dubinsky, principal of the second violins and personnel manager of the Philadelphia Orchestra. The board of directors consists of many of the leaders in social, professional and musical circles.

There is a large associate membership, which will be the backbone of the financing, each associate pledging himself or herself to the purchase of \$15 worth of tickets for the season. As the associate personnel consists of 3000 members, and as the city is appropriating funds for the enterprise, while organizations such as the Matinée Musical Club are donating sums of \$1,000 or so, there is already a virtual subsidy on which to operate. The Metropolitan holds 4000 auditors, and thus a large surplus of seats will be left for the general public. This will ensure additional funds, since even the amateur performances of the Operatic Society commanded a big sale, and it is believed that popular support for the new venture will be still better.

Later in the spring the Civic Opera Association plans a season of eight weeks, to consist of revivals of the grand operas already rehearsed and runs of some of the most popular of the light operas, presumably of the type of "Fra Diavolo," "Maritana," "Boccaccio" and the Gilbert and Sullivan works. In general the operas will be sung in English, thus promoting the movement for opera in the vernacular.

Rudolph Schiller's New Sketch "Gossip," Wins Prize

MANCHESTER, N. H., Feb. 2.—Rudolph Schiller, leader of the Manchester Orchestral Society, recently won a prize offered by the Chicago Daily News for an original composition. "Gossip," an episode on an hotel verandah, was his subject. The work is written for strings and woodwind. MRS. F. M. FRISSELLE.

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A Metro Picture Prologue in Two Scenes
Special Presentation by ROTHAEL
Capitol Grand Orchestra
David Mendoza, William Axt, Conductors



How Audiences Differ in Character and in Their Attitude to the Various Musical Performances—The Lovable Personality of Maria Jeritza—Henry Harkness Flagler as a Musical Maecenas—Johanna Gadski's Return—China Excited by John McCormack's Projected Eastern Tour—The Musical Taste of the Prince of Wales—Why the Critics Have Been Up Against It—How Cecil Arden Escaped Death—A Story of Whitelaw Reid—What Erskine Ely Did for New York—How Otto H. Kahn May Win Celebrity—Roland Hayes' Continued Triumph—Madame Ashforth's Reminiscences—Boise, Idaho, Demands Credit for Its Enterprise—George Meader's "Mime" Wins Henderson—The Symphony Orchestras and Their Deficits—Musicians Who Come to Rehearsal in Their Autos—Baltimore Honors Fred Huber—Maria Ivogün Scores a Great Success—Budapest and Berlin in Revolt Against the "No Bananas" Song

Dear MUSICAL AMERICA:

Musical performances of all kinds, from recitals and concerts to the opera, are always considered by writers for the press from the point of view of the performances. Did it ever occur to you that it would be very interesting to consider them from the point of view of the different audiences that attend these performances?

If you did, you would find that the character of the audiences that go to hear the Boston Symphony is very different from the character of the audiences that go to hear the New York Philharmonic or the New York Symphony.

You would find a great deal of difference even among those who attend the recitals of the great pianists. You would realize that each of the great artists has a certain definite following, particularly among the women; that those who go to hear one great virtuoso do not go to hear the others—at least only a very small percentage.

Very little examination would show the vast difference between the audiences that assemble at the Metropolitan Opera House. This is particularly evident in the upper part of the house and among the standees. The character of the people who go to hear one of the old-time Italian operas with the great stars differs greatly from those who go to hear a German opera or one of the Russian works.

It naturally follows that there would be a great deal of difference in the attitude of these audiences to a performance. At some the attitude is one of respectful, intelligent, restrained attention. At others, there is evident suppressed excitement which is liable to break loose sometimes even before a number is finished.

In the recitals of the noted artists, a great deal depends on the personality and magnetism of the particular artist, just as a great deal will depend upon the personality and magnetism of the conductor of a symphony orchestra.

If a noted and popular tenor, like Gigli, sings a number with a ravishing tone, there is a positive inclination on the part of the audience to break in on him before he is finished, and when he has, to have a struggle with the conductor for an encore. There have been times, too, when the impression made by an artist is so great that at the close of a number there is for a few seconds absolute silence till the audience recovers its equilibrium and breaks into vociferous applause.

There is a marked difference in the attitude of audiences as created by what one might call the intellectual players and the attitude created by the emotional players. I have noticed a distinct difference in the attitude of the audience between what it is when some of the noted young violinists play and what it is when Fritz Kreisler plays. This unsurpassed virtuoso will not play a dozen bars or more when there seems to be a relation established between him and the audience that you can feel. It is as if some of the suffering, indeed the agony of his people through the great war—which he and his noble wife have done so much to relieve—had taken him out of the rut of mere artistic playing and carried him up to heights where his very soul communicates itself to his hearers through the works of the masters as he interprets them.

I have felt, especially of late, that it is as if there were in the tones that he draws from his matchless instrument—tears.

* * *

Writing about the great artists, reminds me that one of the most engaging and lovable personalities with us is Maria Jeritza, the Austrian prima donna.

If it is your fate to have to go through the papers and magazines that record the faces of the artists and actresses, you will notice that they all have a certain stereotyped Chinese crockery smile, which discloses a brave show of two rows of teeth, some of which are often irregular, but there is one smile that is not affected or put on for the purposes of photographic reproduction, and that is the smile of Maria Jeritza, which is natural to her, and, indeed, is natural to the Austrian. It is the product of light-heartedness, of a happy and easy way of life, of the habit of taking things as they come and making the best of them, which gave Vienna the reputation of being the most joyous city in the world. Thus the smile of Mme. Jeritza is perfectly natural, and that is why it is so charming.

But it has its drawbacks, as she told us in a recent interview, because it is not particularly agreeable to her to have to play unpleasant rôles, especially when, as she says, in modern operas the poor singer is called upon to portray women who are degenerate, neurotic, mad or imbecile.

That goes against the grain.

It has been said of Madam Jeritza that she has ceased to be a sensation at the Met. for the reason that she has become an established and very popular favorite.

* * *

The announcement that Harry Harkness Flagler has undertaken to meet the annual deficit of the New York Symphony Orchestra coming at the same time that the distinguished family of the Guggenheims announced that they had undertaken to finance the people's concerts that are now given free every year under the direction of Edwin Franko Goldman in Central Park and elsewhere, has brought up a very interesting point.

Is it better for the cause that the burden should be borne by one public-spirited citizen or by a single family of public-spirited citizens or that it should be distributed among a large number?

Mr. Flagler tells us that he desires to take the place that the late distinguished Colonel Higginson did with regard to the Boston Symphony Orchestra. The Guggenheims are virtually taking the place of some two or three thousand contributors to the Goldman concerts.

It seems as if the distribution of the financial burden is to be preferred to its assumption by the individual, not alone for the reason that if the individual should step out, it would be difficult to replace him, but if a number of people contribute to any cause, they have a larger interest. Furthermore, if some of them drop out it is easier to replace them.

* * *

When Johanna Gadski appeared at the Town Hall on the worst night we have had this winter, it was natural that she would have an enthusiastic reception, for however much she may have invited

Viafora's Pen Studies of Celebrities



Prominent Among the Officers Who Man New York's Municipal Ship Is Philip Berolzheimer, City Chamberlain. He Has Done Notable Service for Music as a Member of a City Administration Which Has Liberally Supported Free Concerts for the People. Mr. Berolzheimer Is One of the Prime Movers in the Project for a Great Civic Center of Music and the Arts. He Is an Ardent Music-Lover and as a Private Patron Has Donated a Number of Scholarships to the Guilman Organ School

criticism during the war period, we must never forget the many years of her connection with the Metropolitan and before that in opera under the management of Walter Damrosch, when she gave the public service of the highest, most distinguished artistic character. She certainly showed she was a great Wagner singer and that she was an artist to her finger tips, as the French say. This, in spite of the weather, should have given her a larger audience than she had, though what it lacked in numbers it made up in enthusiasm.

While it is true that her voice has no longer the richness and fullness that it once had, at the same time she has so much of her old charm and certainly so much of her old power of expression that she should command a crowded house whenever she appears. She is an education to all young singers.

Here let me say that I think we can learn something from the English—their loyalty and fidelity to old favorites is proverbial. It is true that it is harder to win them at the start, but once you have established yourself with the English, they will come to hear you when perhaps you have scarcely a tooth or tone left in your head.

* * *

All the way from Shanghai, China, comes a letter from A. Strok, concert and operatic manager, who announces that he has signed a contract with John McCormack for the beginning of a 1925 tour in the Far East. Strok adds that the announcement in Shanghai "has caused great excitement."

I wonder whether Jawn, when he started to sing in opera with Tetrazzini in London years ago, ever dreamed that he would go to China and that the announcement of his appearance there would cause "great excitement"?

The report that a certain English beauty, Gertrude Lawrence, now starring here, was to sing over the radio for the benefit of the Prince of Wales in London, has enabled us to know what are the Prince's favorite songs. Here they are: "Limehouse Blues" and "Suzanna's Squeaking Shoes."

Evidently the dear Prince's musical taste is not in the line of classical music. The English royal family never were very musical. They used to tell a story of the Prince's grandfather, King Edward VII, how they had gotten him to hear one of the Wagner operas, during which he went calmly off to sleep, having dined both well and wisely. Nobody dared waken him. Presently with a start he woke himself and said: "Is Wotan still singing?" When they assured him that Wotan was still singing, he went quietly off to slumber again.

* * *

The critics have been up against it, what with Stravinsky's music and

Henry Cowell playing the piano with his fists and arms; in fact, almost every part of his body except his nose, though it is historic that the great Handel, when at the organ, finding his hands and his feet fully employed, pushed in a certain stop with his nose.

Stravinsky's "Sacré du Printemps," played by Pierre Monteux and the Boston Symphony Orchestra, caused one critic to dub him "the cave man in music." Another critic said that it left him in a condition of "dazed exhilaration," a third concluded that his condition was best expressed by the old lady who, coming out of the concert hall, said that she might get over it, but she never would be the same, while another critic came to the conclusion that Stravinsky is a contemporary musical Confucius. He calls him this because it is related of that sage that he once became so enraptured with the tonal effects of certain native music that for three months he could not eat. However, there is no record that Stravinsky is hungry.

From all of which we may conclude that the work created a sensation and probably, in time, will be recognized as being the product of a genius, though for my own part I must admit that I am a fundamentalist in the conviction that unless music is inspired with melody and a commanding sense of beauty, I would rather go to a movie.

* * *

The fire at the Russian restaurant, "Petroushka," the other evening, which caused the death of Theodore Bauer and his wife, well known in musical and operatic circles, came near extinguishing that very lovely and talented member of the Metropolitan known as Cecil Arden as she was calmly enjoying a dish of "borsch." She saw a wild-eyed man struggling down the stairs with his cello, crying: "Fire! Everybody out!" And out they went. In the excitement Madame found herself in the street, carrying her fur coat in one hand and a napkin in the other, entirely oblivious that she was very much décolletée and that the January winds were blowing not too gently.

It is curious how people behave when there is suddenly a cry of "Fire!" Reminds me that many years ago, coming up Fifth Avenue late at night, I saw the fire engines around the old Lotus Club. As I looked in at the entrance, I saw the late Whitelaw Reid, then editor of the New York Tribune and later our ambassador to England, coming down the stairs in his pajamas, no shoes on his feet, a silk hat on his head, holding an umbrella to ward off the water that was pouring down, while in the other hand he carried a canary in a cage. His appearance was all the more comic for the reason that he still preserved that

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

dignity which accompanied him through life like his shadow.

Getting to the corner of Twenty-third Street and Fifth Avenue, I ran into Charles Dana, the great editor of the *Sun*, who asked me what the trouble was. I told him that there was a fire at the Lotus Club which was being put out, and that the damage would be principally caused by water. Then I described the vision of Whitelaw Reid coming down the stairs without any shoes, with an umbrella and the canary.

"Did you send it in to the *Sun*?" said Dana, who didn't love Whitelaw Reid, by the bye.

"No," said I, on which Dana, as he left me with unrestrained disgust snorted, "You'll never be a newspaper man."

James Speyer, the banker, has given a \$50,000 organ to the Town Hall. It is not generally known that the existence of this much needed and fine auditorium is due to Erskine Ely, a public-spirited New Yorker, who came into prominence some years ago by starting the "Economic Club," which gives a series of dinners every season at which noted persons discuss the leading issues of the time. I remember being at one of these and hearing a very remarkable address by the late E. H. Harriman shortly before he was hailed as the uncrowned king of the railroad world.

New York has long been in need of such auditoriums, especially since old Mendelssohn Hall passed out. As we know, Carnegie Hall and also Aeolian Hall are overcrowded and have to turn down many musical affairs for which they cannot find time.

There is a plan to build a theater for Morris Gest, which is credited to Otto H. Kahn. It is said that on the top of the main auditorium there will be one holding perhaps 800 to 1000 people for purposes of recitals, especially of chamber music. Similar smaller auditoriums are included in the scheme for a temple of music and art which Philip Berolzheimer, our enterprising City Chamberlain, is urging with so much vigor and disinterestedness.

The newspapers report that Mr. Kahn's youngest hopeful, having organized a saxophone jazz band in the Kahn palazzo on Fifth Avenue, caused that distinguished financier to flee suddenly to Palm Beach. Unfortunately for the truth of the story, Mr. Kahn has always been accustomed to take a brief relaxation among his social friends in Florida and so avoid the cutting winds, the sleet and snow which are apt to prevail at this time of the year.

It is quite on the cards, however, with the present attitude of the press to all the news that's fit to print, that the distinguished Mr. Kahn will discover that he may win greater celebrity through the saxophone jazz aspiration of his youngest hopeful than he can ever expect from his able and notable addresses on international finance.

Old timers remember that during the operatic consulship at the old Academy of Music of the late Colonel Mapleson of London, one of the leading baritones was Giuseppe del Puente, who enjoyed great popularity and was generally beloved. After he died, his widow moved to Easton, Pa., where she taught music for many years. Recently her death in a sanitarium in Ogdensburg, N. Y., was reported. She had a son Joseph who showed great talent and might have entered upon a successful operatic career, but with great devotion and in order to maintain his mother he accepted more modest engagements in vaudeville before his musical education was finished.

How times change!

It is but a few years ago that you would have been thought crazy if you had said that a colored man could crowd Carnegie Hall so that they had to put hundreds of chairs on the stage, but that is just what Roland Hayes, who came to us after a successful career in Europe, recently did.

This artist has not alone a beautiful voice, which he knows how to use, but is equally at home in Italian, German and French songs. His diction is fine. He certainly has temperament, so it is not to be wondered at that when he sang a group of Negro spirituals he carried

his audience away; and this he did because, through the unaffected simplicity, moving power that he showed in his delivery, he demonstrated that he had reached down into the very soul of these remarkable folk-songs, for that is just what they are.

Hitherto we have only known these spirituals through the Fisk Jubilee singers and other colored people who went through the country, singing them with unflinching success; but now they have been brought to the forefront, so it is not to be wondered at that when that very talented woman, Leila Troland Gardner, took them up she scored a notable success.

If you had read the first number of that very remarkable magazine, the *American Mercury*, that has recently appeared under the editorship of those two noted critics, H. L. Mencken and George Jean Nathan, you would have come across some very interesting and moving letters by the late James Huneker, well known and much beloved critic of his time. Some of these were addressed to a certain Mme. Frida Ashforth, who recently celebrated her eighty-fifth birthday.

If I remember correctly, her husband was for many years connected with the old Chickering Piano House on Fifth Avenue. Mme. Ashforth has had a very notable career. She came here when a very young girl from Geneva, and as she tells us the family used to buy its milk from a man who kept a farm at Thirty-fourth Street. She made her debut under her maiden name of Frida de Gebele at the Academy of Music in Verdi's "Un Ballo in Maschera." Later she sang in Washington and Baltimore during the Civil War. She met Abraham Lincoln and also General Lee. She can go back to the time when Fifth Avenue in the upper part was a country road. Think of it!

It is only the old-timers who realize the wonderful change in the last few decades that has come to this great metropolis. Nothing shows the change more than the growth of musical knowledge and culture, to which just such fine characters and splendid artists as Frida de Gebele Ashforth contributed so much.

Mrs. Fred Rosene, president of the Boise Civic Festival Chorus, writes to the papers to say that to her city belongs the honor and distinction of having the original Music Week, held in May, 1919. The inspiration for this annual festival was Eugene Farner, director of civic music, born in New York and now connected with the music of St. Bartholomew's Church. While Boise is not a very large city, Mrs. Rosene states that in 1921 about 6000 people attended the performance of "Faust" and 7000 attended the Children's Night.

Good for Boise, Idaho!

In reviewing the return of "Siegfried" to the repertoire of the Metropolitan, W. J. Henderson, whom I regard as an incomparable critic of singing, tells us that the *Mime* of Mr. Meader was without question the best the Metropolitan has known. The action was subdued but adequate, and, in spite of a cold, Mr. Meader sang all his music with extraordinary finesse. Henderson particularly commends Meader's command of vocal color, his clarity of diction and, above all, his supreme skill in giving a correct and convincing dramatic reading to every line, all of which constituted an achievement in Wagnerian art that calls for nothing but enthusiastic praise.

It is true that some of the other critics did not agree with Mr. Henderson, but the fact that an American tenor could arouse the enthusiasm of a critic so distinguished as Henderson deserves special mention. Meanwhile, my congratulations to Mr. Meader.

Representatives of the symphony orchestras from a dozen or more cities recently met in New York at the invitation of Clarence Mackay, the Maecenas of the New York Philharmonic Orchestra, to consider the problem of the present huge deficits.

The report of this meeting shows that some of those who were present referred to the fact that the members of the orchestras in New York must be getting too much money, because they arrived for rehearsal and the performances in their own automobiles. Indeed, I believe a list of the various makes of automobiles was given to the press.

Well, for my part, why should not the working musicians of the orchestras have some of the comforts of life? There was a time when they did not have

enough to eat even if they did get enough to drink, mostly contributed by enthusiastic friends.

In such matters it should never be forgotten that the purchasing power of the dollar is only about something over sixty cents, and consequently when we speak of one hundred dollars we really only mean sixty dollars.

Under the able business guidance of Mr. Mackay it may be possible to reduce these deficits, but I trust it will not be by reducing the salaries of the musicians, even though some of them arrive for rehearsal and the performance in their own cars.

By the bye, the question of these deficits is certainly involved in the problem of good management. This has been distinctly shown in the affairs of the Chicago Opera Company, the deficit of which at one time, when it was supported by the check book of the McCormicks, ran to a million. This has now been reduced to \$350,000, and it will still further be reduced.

One reason is that the giving of opera in Chicago no longer depends upon one or two very wealthy public-spirited citizens, but has been divided up among several thousand business people and others. Thus a large number of persons are interested in opera, which becomes a civic affair rather than the pet of a particular multi-millionaire.

It was a good sign of the times that musicians, artists, composers, painters, college professors, literary lights, public-spirited women got together the other night and gave a dinner in honor of Mrs. Edward MacDowell, the widow of the far-famed American composer. Mrs. MacDowell has been the sustaining force of the Peterboro Colony, the story of which is a romance and also a tragedy. Far and wide has Mrs. MacDowell traveled to sustain that wonderful altruistic enterprise. If the good feeling injected at the dinner caused some of the millionaires who were present to go home and write out a pretty good check, it would be no more than just.

One of the moving forces in the musical life of this country is Frederick Huber, who has just been reappointed director of music in Baltimore, where he has been a potent factor. Huber, you know, has been connected with the noted Peabody Institute for years and was foremost with former Mayor Preston in inducing the municipality in Bal-

timore to support a symphony orchestra.

Huber is at present very much interested in plans for a big children's concert in February. He is also working with the De Feo Opera Company to give civic grand opera in May. Baltimore singers are to be selected to sing solo parts one night each week.

Then Huber is forming a choral society and a manuscript society to serve embryo composers, and that is how Franz Bornschein, your Baltimore representative, got his chance. Baltimore hopes to get an endowed orchestra like other cities. It could have this if some of the old-timers who have money would loosen up.

One of the great outstanding successes of this season was the song recital by Maria Ivogün, the Hungarian soprano, who has been singing with the Chicago and Wagner opera companies. Mme. Ivogün has a lovely voice, which she uses with great discretion and ability. Her coloratura is brilliant. Needless to say, a crowded house cheered her to the echo.

Budapest has risen against jazz and that popular song, "Yes! We Have No Bananas." According to reports cabled from Berlin, pistols and sabres were used to suppress the singing of the song which concerns that tropical fruit.

The reason, however, appears to be that they do not object to the music so much as to the words of the song in the Hungarian text, which are declared to be immoral. The Association of Hungarian Musicians insist that a melody cannot be immoral and have filed a protest with the Department of the Interior.

Berlin's musical circles find consolation in the fact that law and order leagues, the police and even some of the cafés have taken a hand in the game. It is what the underworld of Berlin and Budapest injected into the song, especially in the night cabarets and restaurants, that caused the uprising.

The popularity of that inanity simply discloses the fact known to psychologists that the intelligence of the average human being is not much above that which is generally credited to a nine-year-old, says your

Mephisto

GEST'S BIG THEATER PLANS ARE DELAYED

Kahn Ready to Finance New York Project When Building Is Feasible

Uncertain conditions in the building trade and the work involved in the elaborate preparations for Max Reinhardt's production of "The Miracle" have delayed the plans for building Morris Gest's theater in New York. A site on Forty-second Street, west of Seventh Avenue, has already been selected, and Otto H. Kahn, who is financing the project, says he is ready to invest the money as soon as building becomes feasible.

New York newspapers, in reports published last week, stated that Mr. Kahn was building a theater to house the Max Reinhardt productions. This, Mr. Kahn said, was a misunderstanding of the plans for the new Gest theater, which he originally outlined last year, in a speech at the Colony Club. A full description of the project was published in *MUSICAL AMERICA* on Feb. 3, 1923.

It was understood then that Mr. Kahn had offered to lend Mr. Gest \$250,000 to build the theater, which was also to have a hall for chamber music and recitals. The money was to be given to Mr. Gest, unconditionally, without interest or plan for repayment.

At a luncheon, given by the Drama League to the producer and players in "The Miracle" on Tuesday, Feb. 5, at the Hotel Astor, Mr. Kahn, who was the guest of honor, explained the situation. He admitted his part in other similar projects and in the importation of troupes of foreign artists, including the Diaghileff Ballet, to this country. He said: "I take great satisfaction in

having been privileged to aid in accomplishing these things, which without amateur co-operation would not have been financially practicable.

"To have helped in bringing the most eminently worth-while foreign productions, troupes or personages to America does not establish an 'alibi' for one who aspires to be of usefulness as a patron of art, when it comes to supporting American art in more direct ways. I have never claimed any such 'alibi' and never shall. I have many a time in the past extended financial support to what appeared to be worth-while, well-conceived and promising American art undertakings or movements, as well as to individual American artists, and—surtaxes permitting—I mean to continue to do so."

To End Tax on Fifty-cent Tickets

[Continued from page 1]

of religious, educational or charitable institutions, societies or organizations, societies for the prevention of cruelty to children or animals, or societies or organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions, or of improving any city, town or village, or other municipality, or of maintaining a cooperative or community center moving picture theater—if no part of the net earnings thereof inures to the benefit of any private stockholder or individual.

The price, exclusive of the tax, shall be printed on each ticket for theater, opera, or other place of amusement; and if it be sold at any place other than the ticket office of the management, it must bear the name of the vendor.

A. T. MARKS.

Marcel Grandjany Sees Increasing Interest in Harp as Solo Instrument

HAND IN HAND with the increasing prominence of the harp as a solo instrument at concerts has come a new school of harp music. The rise of a group of skilled harpists and their popularity has turned the attention of composers to the instrument. From Ravel and Debussy to Prokofieff and others the moderns have written for the harp. Marcel Grandjany, French composer and harpist, who has just come to America, says that in France particularly a large literature of music for the harp is developing.

"We have to play modern music," Mr. Grandjany says, "or transcriptions. The harp was just an instrument for the salon for so long that its literature was not large. But it is no longer that. It has been recognized as a solo instrument with beauty of tone and variety of effects. People are writing for the harp and orchestra and for the harp in chamber music ensembles. I have been playing as a solo harpist at the Concerts Lamoureux since 1909."

Mr. Grandjany has, so far, in New York been heard only in recital, but he will also play here with orchestra. "I am going to Canada now for a tour," he said last week, "but I am coming back early in March, and I will play with Mr. Damrosch and the New York Symphony the Roger-Ducasse 'Variations Plaisantes sur un thème grave.' It is a very beautiful thing. The harp does not predominate in the music. It is blended with the orchestra, and the effect is very lovely."

Besides his work as a harpist, Mr. Grandjany is very well known abroad as a composer for the harp, piano and organ. He has, too, made researches in old music and has produced transcriptions for the harp. "I have to transcribe music to have a varied program," he says. "I have made arrangements for



Marcel Grandjany, French Harpist, Now on His First Visit to America

the harp from things written for the harpsichord, pieces by Couperin and Rameau and their contemporaries. They

are peculiarly suited to the instrument, which is so effective in interpreting quaint old music. Indeed, I believe the harp is better than the harpsichord itself. It has a richer tone and a greater range, and yet there is a great similarity between the two instruments.

"I have transcribed for the harp a sixteenth century air, called 'Siciliana,' which I played at my concert here."

Most of the music that Mr. Grandjany plays, however, is modern and almost all of it is French. There has been a great revival of interest in the harp in France recently, and most of the newer composers have written for it. As a composer, Mr. Grandjany belongs to the school of Fauré and Pierné, rather than to the group of ultra-modernists.

"I began to study the harp," he said, "when I was nine years old. I studied the organ and piano too, but I was never absorbed in them as I always have been in the harp. I am French and a Parisian, so of course I went to the Conservatoire Nationale. I won the first prize there when I was thirteen. Then I began my professional career."

Except for the interval of the war, when he was on active service, Mr. Grandjany has played, since 1909, at the Concerts Lamoureux, as a soloist, and, for three years, as a member of the orchestra. He has been professor of the harp at the Conservatoire Americaine at Fontainebleau since the school started three years ago. This is his first visit to America. "But it will not be my last," he remarked as he sat stringing his harp in preparation for his recital. "That is, not if America likes me."

Brevities and Oddities in the Week's News

A LOHENGRIN who sings bass is at the White House. He is a canary, presented to President Coolidge by the International Roller Canary Breeders' Association, the *New York Morning Telegraph* says. Though Lohengrin, as a bass, might find the Narration a problem, he has the reputation of having sung down every other rival in the country, for his notes, it is said, go much lower than any in the human voice.

Dinant, in Belgium, is to rebuild its clock tower, destroyed in the war, and the famous bells will ring again. The restored tower is to be dedicated at Easter, next year, a dispatch to the *Evening Post* reports.

Henry Ford, already well known as an automobile manufacturer, turns to the violin in his hours of leisure, as he proved in a house-warming he recently gave at his new property, the Wayside Inn, in Massachusetts, while spending a winter vacation. Mr. Ford thoroughly enjoyed himself as a host, cut a boyish caper on the inn's broad steps when he arrived, and energetically fiddled as his guests danced, according to a telegram to the *New York Times*.

Jan Kubelik, violinist, and his manager, Ottakar Bartik, have been named as defendants in a suit brought by Arthur M. Oberfelder, Denver concert manager, to recover \$6,000 for alleged breach of contract, in connection with a recital which was to have been given in Denver on Feb. 5, 1921. Illness was stated as the cause of Kubelik's failure to appear. He is now in Czechoslovakia, and it is said, does not intend to return to the United States. Judgment was reserved upon an application to the New York Supreme Court last week to have the defendants examined prior to the trial of the suit.

Indian songs and dances given by several Pueblos of New Mexico, who are touring the country in opposition to any legislation which would deprive their tribes of their lands, made a colorful program at the New York Town Hall last week. The Indians wore their vari-colored native dress and eagle feathers, and their war-dance thrilled the spectators.

Marinetti, innovator of the noise-makers, has been attracting fame, and incidentally bad eggs, in Berlin, where he staged a futurist vaudeville entertainment. In one of the features, two men dressed up like a locomotive, and snorting like one, danced round a man in a peaked cap. Marinetti explained that this meant a locomotive in love with a stationmaster, but this was too subtle for the crowd, who started to aim eggs and vegetables at the actors. Only the presence of the police, says a dispatch to the *Evening Post*, prevented a free-for-all fight.

PRIZE FOR MAURICE BARON

"Chimes of Notre Dame" Is Successful in Film Play Contest

A prize of \$250 for a musical work on the subject of "The Hunchback of Notre Dame" has been awarded to Maurice Baron for a "reverie" entitled "The Chimes of Notre Dame." This work was selected by Leopold Godowsky, pianist; Hugo Riesenfeld, musical director of the Rialto, Rivoli and Criterion Theaters, New York, and Carl Laemmle,

president of the Universal Pictures Corporation.

Mr. Baron was born in Lille, France, in 1889. His father was a well-known bandmaster in the French Army. Mr. Baron has won success as a composer in the United States. More than 100 works by him are listed in the catalogs of G. Schirmer, Carl Fisher, Oliver Ditson and Belwin.

The prize-winning piece will be published by Belwin and will be a musical feature in the presentation of the Universal film production of "The Hunchback of Notre Dame." The prize was offered by the picture corporation.

VISITORS MAKE NOTABLE WEEK'S LIST IN HAVANA

Ruffo Includes Lyric by Schipa in Concert Program—Erika Morini Gives Two Recitals

HAVANA, Feb. 9.—The Pro Arte Society engaged Titta Ruffo to give a concert here, after he had been heard in the opera season at the National Theater, under Bracale's management. The concert was given at the Payret Theater on Jan. 24. He sang arias from "L'Africaine," "Falstaff" and "Barbiere di Siviglia" and songs by Massenet, Broggi, Peccia, Billi, Tremisot, Perez Soriano and Huarte, the last one entitled "Cubanita," to words by Tito Schipa. He pleased his large audience and gave encores, most interesting of them being two sung with Yvonne d'Arle, soprano, who was in a box during the recital. At a sign from Ruffo, she stepped upon the stage to sing "La ci darem la mano" from "Don Giovanni" and a duet from "Thaïs."

The first appearances in Cuba of Erika Morini, violinist, were made in two recitals for the Sociedad Pro Arte Musical at the Payret Theater. Miss Morini aroused the enthusiasm of her large audiences with her fine technique and sound musicianship. Her playing of the "Moses" Fantasy, by Paganini, at her first recital brought an ovation for the young artist. She also played the Concerto in G Minor by Bruch and works by Rimsky-Korsakoff, Mozart, Tchaikovsky, Brahms, Elgar and Schumann. A Concerto in B Minor by Wieniawski and compositions by Svendsen, Beethoven, Tartini-Kreisler, Hubay, Brahms, Moszkowski and the Sarasate "Faust" Fantasy composed the second program. The accompanist was Erno Balogh.

Gisela Neu, a young Austrian violinist, played works by Schubert, Hubay and Sarasate in praiseworthy style in a recent recital. She is said to be only fifteen years old. **NINA BENITEZ.**

PIANO PUPIL RUSHES TO AID OF NATIVE MEXICO

Hector Castenado Quits Chicago Musical College to Shoulder Rifle for Obregon

CHICAGO, Feb. 2.—Alexander Raab, pianist and teacher at the Chicago Musical College, this week found upon his desk a message that one of his advanced pupils, Hector Castenado by name, was "off to fight the foe," and wished to say good-by.

Raab cudgled his brain to figure out whether another war had broken out, and got Castenado on the telephone just as the youth was leaving. Raab had studied Spanish purposely to teach young Castenado, who is a Mexican.

"I am going to join the Obregonistas," the youth informed him. "Mexico is in danger from the revolutionists. It may be that I shall be killed, but if not then I will return to resume my lessons with you."

Castenado, who is about eighteen years of age, began his piano studies in Mexico City, and then went to New York. Recently he came to the Chicago Musical College to finish his pianistic education under the tutelage of Raab.

Inquiries are coming in fast regarding the summer master school of the college, which will open on June 30. More than twice as many inquiries have already been received this year as had been sent last year at this time, according to Carl D. Kinsey, manager of the College.

Carl D. Kinsey, who was injured recently in the wreck of the Twentieth Century Limited, in which his wife was killed, had his leg removed this week from the plaster cast in which it has been lying since the wreck. He is not yet able to leave his suite in the Congress Hotel.



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Salt Lake's Famed Organist Extols Gospel of Music

John J. McClellan Has Played Historic Organ in Tabernacle for Twenty-three Years—Audiences Stirred by Power of His Music—Celebrities Attend Recitals—Sympathy Is State-wide When He Suffers Breakdown

By Caroline W. Thomason



HIS is my twenty-third year at the Salt Lake Tabernacle," said John J. McClellan, who plays the world-famed organ built by Brigham Young in the 'sixties. "I believe in the gospel of music," he continued. "It is a wonderful gospel. There is nothing else in the universe more refining and more ennobling than the influence of music."

McClellan's artistry at the organ is recognized not only in America, but abroad. When the king and the queen of the Belgians were touring the United States a few years ago, Albert decorated McClellan before an audience of twelve thousand persons, and made him a member of the Order of the Crown in recognition of his marvelous playing. The medal of the Order is a golden Maltese cross, the decorative motif of which is the palm leaf bearing the king's monogram. Later the musician received a diploma setting forth that the "Palme d'or de l'Ordre de la Couronne" had been conferred upon him.

Not only has Mr. McClellan played before the royalty of Europe, but he also has played for many distinguished persons of our own country, including three presidents, Roosevelt, Taft, and Wilson, and one vice-president, Fairbanks. Charles Schwab sat beside him on the organ seat for two hours, enraptured by the spell of his music. At the conclusion of the performance the steel magnate exclaimed: "McClellan, if you don't come to see me in New York, I'll string you up!"

Shortly before Elbert and Alice Hubbard met their death in the Lusitania disaster, the former was touring the West, and on reaching Salt Lake found that it was three days until McClellan would appear in a public concert. Devotee of art that he was, Fra Elbertus did not curse his luck, and take the next train on, but he registered at a hotel and waited for the concert time. Here are some excerpts from a following edition of the *Fra*:

"If any man has the spirit of old Sebastian Bach, it is this man McClellan. He is a wizard of the keys.

"I thought I had heard organ playing before, but the exquisite modulations, the tones and tints of sweet sounds that this man produces cannot be described. They must be heard—and more, they must be felt. McClellan does not play with his hands and feet; he plays with his heart and head, and the keys respond to love's caress. Only high intelligence, sympathy, and superb imagination can produce great music.

"What Paderewski is to the piano, McClellan is to the pipe-organ.

"The Mormons make great use of instrumental music. Their choral societies deserve to rank as a pattern for all America."

Yes, many thousands have experienced aesthetic regeneration in the Salt Lake Tabernacle while McClellan has touched the keys of his organ; the organ that is near human, if not near divine to him. He has played many a concert;

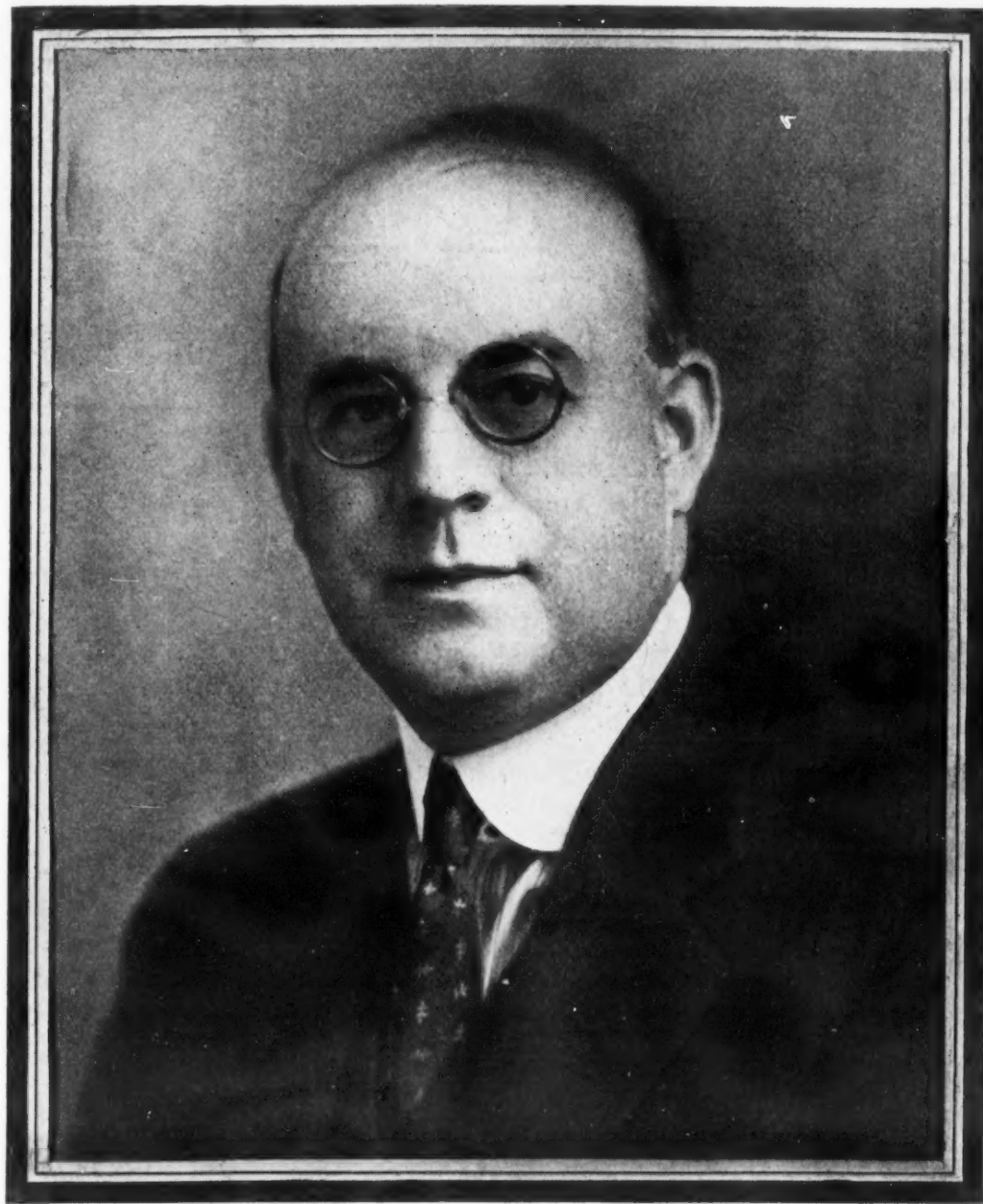
something over 4600, to be exact, in the past twenty-three years. He was graduated from Ann Arbor in 1896, and after a few years of intensive study under the greatest masters of the Old World—France, Germany, and Italy—he took up his life work in Salt Lake. Here, in addition to his Tabernacle activities, he has trained over 2400 pupils many of whom, such as Samuel Harwill, are destined, so he believes, to become great artists.

Mr. McClellan takes an active interest in all life about him, from the condition of the roads, for he is an auto fan, to the quality of tone from the throat of a bird. He is rugged in physique, has good digestion, and a consequent optimistic outlook on life that has made it possible for him to turn out a tremendous amount of work. He has done considerable composing. His well-known "Ode to Irrigation," a very appropriate theme for Utah and southern Idaho, has been produced many times, including one production in Sacramento, and one in New York City. At a cost of \$53,000, with 250 singers, and in eight special cars, the Salt Lake choir went East with this musical production. Recently Mr. McClellan has composed two anthems for his choir. His productions extend all along the musical line, from light opera to a Catholic Mass!

Organ Builder Faced Difficulties

To recite the history of the Salt Lake Tabernacle organ would be to tell the story of Mormonism. Away back in 1866, Brigham Young commissioned a gifted Australian, Joseph Ridges, to build the instrument. That was long before the first railroad pushed its nose beyond Kansas City, and when nails in the Salt Lake wilderness were priced at one silver dollar a pound. But where there's a will there's a way. Ridges brought a small part of his materials with him over the ocean from Australia to San Francisco, and from there came on with his precious freight to the city of his destiny. Some of the materials for the organ were prepared on the ground, while others were freighted by oxen team overland.

The organ contains just "one pair of lungs," to quote the organist, or one wind room, a room that could seat a banquet party of seventy-five persons. Its 124 stops are equal in volume to most organs of at least 250 stops. Under the touch of Mr. McClellan, the "wizard of the keys," it is admitted to produce the most inspiring tones of any organ in the country.



JOHN J. McCLELLAN

Organist at the Tabernacle, Salt Lake City, Since 1900, Whose Recitals Have Won Him a National Reputation. His Recent Illness Brought Spontaneous Tributes from Many Cities in Utah

Mr. McClellan, who recently sustained a serious nervous breakdown, is now recovering. Toward the end of last month he was honored by benefit programs in seventeen cities of Utah. This remarkable movement to pay tribute to the well-known organist was headed by Governor Charles R. Mabey of Utah. Its success will enable the organist to retire for a year and recuperate his health.

Mr. McClellan succeeded Joseph J. Daynes as organist at the Tabernacle on Oct. 1, 1900. A year later, he inaugurated free community organ recitals under the authority of President Lorenzo Snow. At first, these recitals were given twice weekly, but to meet the demands, daily recitals were later arranged.

The Salt Lake Opera Company is indebted to Mr. McClellan for much assistance. For some time he was pianist of the organization, and later became its conductor. He has also conducted the Salt Lake Choral Society. He was director of the now defunct Utah Conservatory, and for five years was leader of the Salt Lake Symphony. He played at the St. Louis, Jamestown, San Francisco and San Diego World Fairs, and he has also been heard in many other cities of the United States at organ dedications. He is a member of the L. D. S. School of Music where he teaches piano, organ and theory.

SALT LAKE CITY, UTAH, Feb. 9.—The testimonial concert for John J. McClellan at the Tabernacle was a memorable success.

An orchestra of fifty musicians, under the direction of Charles Shepherd opened the program with "Pomp and Circumstance" by Elgar. Another number was the Mendelssohn's "Ruy Blas" Overture.

The soloists were John W. Summerhays, tenor; Lydia White Boothby, harpist, and William E. Bassett, baritone.

The Mendelssohn Male Chorus, founded by Mr. McClellan about two years ago, presented two numbers under the leadership of Edward P. Kimball. A. C. Lund and his Tabernacle Choir gave the closing numbers.

Mayor C. Neslen made a brief address in which he referred to the great contribution Mr. McClellan had made to the musical growth and development of the West and particularly Utah.

An elaborate program was also given in Ogden. The Orpheus Club of Salt Lake City presented two excerpts from Handel's "Messiah." Frank Asper, director of the Club, a well-known concert pianist, played the Liszt E Major Piano Concerto, accompanied by the Ogden Symphony. Samuel Whittaker, organist played Lemare's Andantino, one of Mr. McClellan's favorite pieces. Albert Erickson's string quartet was heard in a group, and the Ogden Tabernacle Choir sang.

MARK M. FRESHMAN.

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QUEENA MARIO

METROPOLITAN OPERA COMPANY

Queena Mario made her first appearance as Juliet and with striking success. She sang charmingly, handling the difficult florid passages with unexpected skill. Moreover, she managed to look amazingly like a fourteen-year-old girl and acted with grace and pathetic youthful appeal.

Deems Taylor, New York World, Jan. 31, 1924.

* * *

Miss Mario sang the music of Juliet delightfully. Her voice has gained additional breadth and volume. Her appearance was actually a charming apparition of youth and beauty and the audience was enthusiastic and spontaneous in its warm approval of her efforts. The Metropolitan has in years past always given its patrons charming and interesting Juliettes, some of them quite famous for beauty; and it's not too much to say that Miss Mario maintains the standard of pulchritude with ease and sings the beautiful music with distinction and brilliancy.

Charles H. Davis, New York Evening Post, Jan. 31, 1924.

* * *

As Juliette Miss Mario was ideal in face and figure. Her tone production and phrasing were exquisite and furthermore she sensed the meaning of Shakespeare's love-heroine. That is to say, she was girlish as well as tragic and she made out of the part more than the usual coloratura prima-donna role.

Theodore Stearns, New York Morning Telegraph, Jan. 31, 1924.

* * *

Attention was concentrated on the new Juliet, Miss Queena Mario. The young American soprano acquitted herself prettily, bringing to it both the lyric and coloratura capabilities it demands. She stood out brightly and the audience seemed ready to make it unanimous.

Gilbert W. Gabriel, New York Sun and The Globe.



QUEENA MARIO
as "JULIET"

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Miss Queena Mario for the second time essayed the role of Sophie, for which Mr. Strauss wrote some of the most unvocal music ever hurled into the troubled life of a high soprano.

Miss Mario was charming in the role and sang the difficult music with well placed tones, decidedly agreeable to the ear, and well sustained phrasing and her appearance added to the attractiveness of the scene of the presentation of the rose.

W. J. Henderson, New York Herald, Jan. 29.

* * *

Miss Mario has a distinct operatic talent. She is interesting anywhere, because she understands the character of the women she impersonates and she sings the music not only intelligently, but with a feeling for its true meaning. There were very fine things in her performance last night and she deserved the fine ovation which she received.

Paul Morris, New York Evening Telegram, Jan. 31, 1924.

* * *

The slogan, "The Americans Come," was murmured by the admirers of Queena Mario, the afternoon's Gilda, who is quietly and surely slipping into the place occupied by coloratura sopranos of the golden age.

The "String of Pearls" that has done much faithful "comparative" duty for flights of florid music was lifted from its cotton wool yesterday for Miss Mario's "Caro Nome" which was delightfully interpreted.

Her trills and runs were brilliant and as true as a tuning-fork.

She sang without effort and with lovely quality and expression.

Grena Bennett, New York American, Dec. 2, 1923.

* * *

Miss Mario's graceful impersonation of the Shakespeare-Gounod heroine and her good singing of the sparkling music again won hearty applause.

New York Times, Jan. 31, 1924.

CINCINNATI MANAGER STARTS NEW SERIES

Mrs. J. W. Darby Inaugurates Sunday Course—Hear Reiner's Forces

By Philip Werthner

CINCINNATI, Feb. 9.—A new series of concerts has been added to the many in Cincinnati by Mrs. J. W. Darby, manager of the Cincinnati Symphony. This is a series of Sunday evening concerts at the Hotel Sinton. The first was given on Feb. 3, when Daniel Beddoe, Robert Perutz and Walter Heermann were warmly applauded in an attractive program in which each appeared as soloist.

Mr. Beddoe was ably accompanied by Mrs. Williams.

An admirable concert was given by the Cincinnati Symphony on Feb. 3 at Music Hall, when Deszo d'Antalfy, organ instructor at the Eastman School at Rochester, played an organ concerto with the orchestra, and was recalled a number of times, but would not play an encore. The symphony was in its best form under the baton of Fritz Reiner, and played the Ballet Music from Goldmark's "Queen of Sheba," Suppé's "Poet and Peasant" Overture, Rimsky-Korsakoff's "Capriccio Espagnol" and the "Jubilee" Overture of Weber. There was the usual crowded house.

In a recital given by William Bachaus at the Conservatory on Feb. 1, he played the seldom-heard Sonata, Op. 106, of

Beethoven, the C Sharp Prelude and Fugue of Bach and other pieces. He played with much vigor and vim, and for one of his encores gave the "Campanella" of Liszt with great speed and remarkable ease. His large audience was enthusiastic.

The Culp String Quartet gave one of its fine concerts recently at the Woman's Club, assisted by Ary van Leeuwen, flute soloist of the Cincinnati Symphony. The Brahms Quartet in B Flat was played and the flautist then joined in the performance of a Quintet by Jan Brandts-Buys. Some English folk music, arranged for string quartet by Bridge and Warner, and a Rondo by Bax were also on the program.

Mrs. Williams and Jean Verd, pianists, and Karl Kirksmith, solo 'cellist of the Symphony, gave a concert at the Conservatory on Feb. 4. They played a Sonata by Bach, the twelve variations

by Beethoven on a theme from "Judas Maccabeus," and closed with a spirited performance of the A Minor Sonata of Grieg for piano and 'cello.

Sergei Rachmaninoff gave his annual piano recital on Feb. 5 at the Emery before a large audience and played artistically a program which included the second "English Suite" of Bach, the "Funerailles" and the "Spanish Rhapsody" of Liszt, a number of his own compositions and a Nocturne and Scherzo of Chopin. The concert was under the management of J. H. Thuman.

The Musicians' Club held a very successful meeting on Feb. 2, when a number of members gave an interesting concert. Especial mention must be made of an "Invocation," written by the president, C. Hugo Grimm, in which, at the piano, he assisted Gustav Clemens and G. Warms. Carl W. Grimm gave a short talk on "Superimposed Chords."

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"Caresses the strings of his Stradivarius with all his traditional delicacy of inflection and warmed the very cockles of the heart of Thursday night's audience at Orchestra Hall."

Detroit News January 11th.

"Mischa Elman played and Syracuse music lovers sat enrapt—a silent awe that bespoke itself sincere appreciation of a true artist."

Syracuse Telegram, January 22nd.

"No vocal or instrumental artist in Elmira for years has met with such a responsive audience."

Elmira Star-Gazette, January 26th.

"One of the most beautiful concerts ever given here."

Waterbury American, January 26th.

"Mischa Elman's concert at the Brooklyn Academy yesterday afternoon came near having no end at all. The Academy management finally closed the program by calling down the curtain, while ushers directed the violinist's admirers 'this way out.'"

Brooklyn Eagle, January 28th

"As often as we have heard Elman, he impressed us more last night than he had at any previous visit. It is to be hoped that he returns."

Pittsburgh Post, February 1st.

"He carries us away with him in a perfect transport of ecstasy."

Indianapolis Star, February 4th.

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JOHN CHARLES THOMAS

Baritone

At Aeolian Hall, John Charles Thomas gave a song recital. This listener had only time to catch in passing the "Care Selve" of Handel and Beethoven's "In questa tomba" delivered in the best style of this really noble and eloquent baritone.

Deems Taylor, *The World*, December 31, 1923.

JOHN CHARLES THOMAS, baritone, with William Janashek at the piano, returned to Aeolian Hall yesterday afternoon with a popular request program. It is sufficient to record that Mr. Thomas was in good voice and had a large audience. He sang with much taste and his vocal work was of a high order. As on former occasions his good diction and enunciation added pleasure to an enjoyable recital.

W. T. Henderson, *New York Herald*, December 31, 1923.

John Charles Thomas gave his second song recital this season at Aeolian Hall yesterday afternoon. A large audience assembled to hear him and demanded that he sing many encores. In the list were songs in Italian, French and English and of particular delight to his hearers, was Pessard's "Requiem du Coeur." This number he sang with artistic use of a voice capable of wide variety of expression and with power and appreciation for the content of the music.

W. B. Chase, *Times*, December 31, 1923.

John Charles Thomas, in Aeolian Hall yesterday afternoon, included in a four-part program one part of songs our fathers sang or maybe our grandfathers. There were "Gypsy John" and "Twickenham Ferry" and "The Yeoman's Wedding Song" along with "Sands o'Dee" and a less certain "Messmates." Before this deviation from the accepted procedure of song recitals, the admired baritone sang an older and strictly orthodox group made of Handel's "Care Selve" Beethoven's "In questa tomba" and Carissimi's "Vittoria vittoria." Mr. Thomas' voice is of exceptional beauty and his art is often of a kind to give unqualified pleasure. "Here is the hero at last for the 'Don Giovanni' the Metropolitan does not give!"

Pitts Sanborn, *Evening Mail*, December 31, 1923.

JOHN CHARLES THOMAS, whose baritone voice has been heard in many delightful recitals in seasons past, as well as earlier during the present one, sang yesterday afternoon at Aeolian Hall. The audience was of the usual fashionable, enthusiastic, appreciative type which attends this singer's concerts, and the program was a typical THOMAS one, with tuneful numbers in Italian, French, German and English. The audience seemed grateful that the singer included Frank Tour's arrangement of the beautiful Joyce Kilmer poem "Trees" in his program, for it is a song splendidly suited to this singer's voice and interpretative ability.

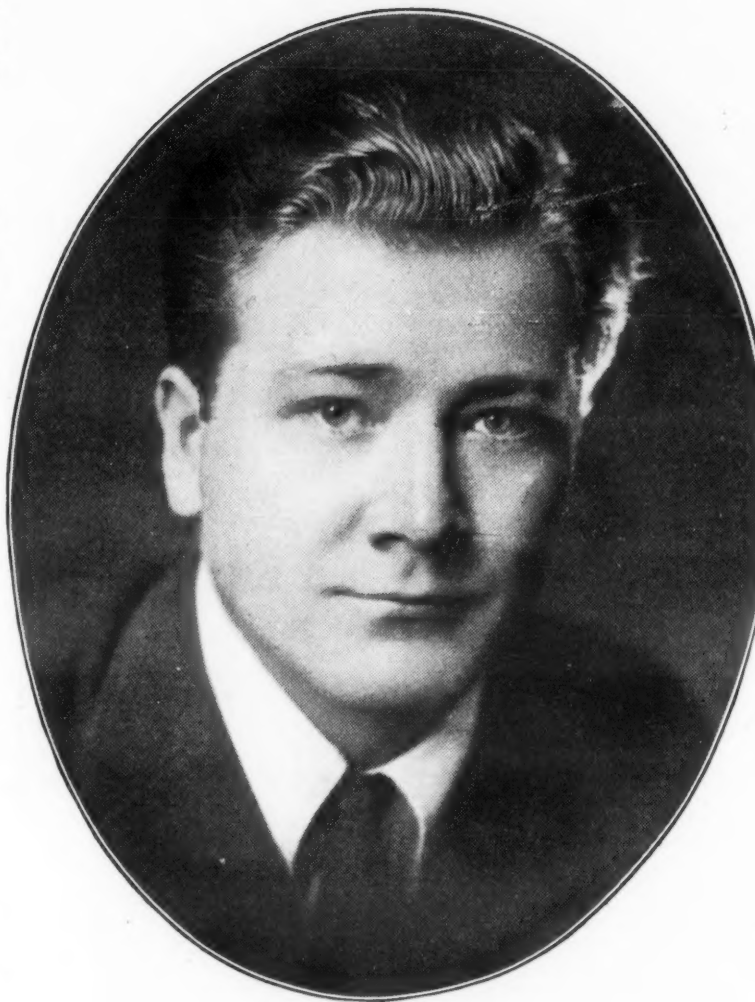
F. D. Perkins, *New York Tribune*, December 31, 1923.

Mr. Thomas was in excellent voice yesterday and sang from the old repertoire with tones of warmth and in excellent style. He is a song singer of the genuine quality and his voice is so well under control that he can express what he desires.

Karleton Hackett in *The Chicago Evening Post*, Monday, January 14, 1924.

Thomas has a good, smooth voice which is employed now excellently and now with a suspicion or two of mannerism. He used it yesterday in uttering the most highly refined platitudes concerning some of the best songs to be found. William Janashek accompanied.

Chicago Daily Journal, Monday, January 14, 1924.



John Charles Thomas

Baritone, appearing here for the second time this season, was at the Blackstone Theatre. Superbly endowed with voice, there were times when he seemed disposed to demonstrate that fact rather than the song. At others, as in Moussorgsky's "La Piere du Soir," he sang with a greatly magnetic and charming simplicity.

Edward C. Moore in *Chicago Daily Tribune*, Monday, January 14, 1924.

One of the most comprehensive and notable song programs we have had this season was that prepared by John Charles Thomas, American baritone, who came to the Blackstone theater yesterday afternoon and gave a recital in the course of which he was heard in the "In questa tomba," by Beethoven and "Mittoria, mio core," by Carissimi.

In these two airs, which presaged much other interesting and artistic song literature that was to follow, Mr. Thomas showed that he has gone into the deeper significance of song music, that he has abandoned some of his former extraneous mannerisms, and that now he sings with genuine artistry and with profound musical understanding. His voice is rich and resonant and is admirably handled. His enunciation is clear and distinct. William Janashek played very good accompaniments.

Maurice Rosenfeld in *The Daily News*, Monday, January 14, 1924.

There were four concerts to be "covered," and we began with John Charles Thomas at the Blackstone Theater, which permitted us to hear Mr. Thomas' first two groups, consisting of songs by Gluck, Beethoven, Carissimi, two Strauss, one Wolf and two Brahms lieder.

We repeat what we have always written of Thomas—that he is a young aristocrat of the concert platform; it bears repetition, because it is brought home to us with his every appearance.

This quality of finesse and fineness is present in his stage deportment, in his diction, no matter what the language in use, and in the treatment of his sympathetic, tender, warm young voice.

William Janashek accompanied Mr. Thomas very artistically.

Herman Devries in *Chicago Evening American*, Monday, January 14, 1924.

Mr. Thomas is developing a public of his own. The Blackstone was well filled and his audience evidently included those who value fine interpretative art. One may commend this singer for the suave sonority of his voice, which is one of the truly beautiful voices of the present if not one of the great ones in the operatic sense.

Doubtless one should be thankful for that, for the concert hall would be poorer were Mr. Thomas to be lured to the lyric stage. Indeed, the art of song as practised in America would lose a master.

In Italian, in French, in some if not all of the German songs offered, he penetrated the text and the music and discovered the very essence of the composer's and the poet's inspiration.

In translating this to the listener, he created mood and scene as results seemingly quite independent of his quiet, unvaried manner. I have yet to hear finer lieder singing than he accomplished in Wolf's exquisite song "Verborgtheit," which was quite the best moment of that portion of his program which I was able to hear.

Glenn Dallard Gunn in *Chicago Herald and Examiner*, January 14, 1924.

John Charles Thomas Makes Hit in Cleveland

John Charles Thomas, American baritone, sang on the afternoon of Sunday, Dec. 16, with the Cleveland Orchestra, of which Nicolai Sokoloff is conductor. What Cleveland thought about it is well and fully stated in the article which follows, by James H. Rogers, in the Cleveland Plain Dealer of Dec. 17:

"There is a new star in the concert firmament. No doubt about that, in our own mind, at least. John Charles Thomas is his name and he sang yesterday in the third of the concerts in the municipal series in Public Hall, with Nikolai Sokoloff and his accomplished musicians of the Cleveland Orchestra as co-partners in the proceedings of the afternoon.

The hall was not crowded. Those who want to see a capacity audience there will probably have to wait until the Republican convention next June. But something like 6000 people were present. Quite a numerous assemblage; and everybody in it, so far as could be judged, strongly in favor of Mr. Thomas and all his works.

How sharp the division between the musical comedy or light opera public and the concert public may be, we do not know. Pretty sharp, we imagine. Patrons of the more effervescent form of entertainment know Mr. Thomas very well. Now that he has graduated into the sedate environment of the recital hall, he is very sure, unless all the signs fail, to win a great following among concert goers; for he seems to possess all the necessary qualifications toward this much to be desired end.

He commands a baritone voice of exceeding warmth and richness in tone; mellow, well rounded, and of ingratiating fiber. There is refinement in his style and there are as well the harder virtues of telling delivery and salient emphasis.

His diction is excellent; and he knows how to get his songs over the footlights. No small gift, this latter. For his skill in it Mr. Thomas may thank his pre-concert years. Not that these were many. He looks just as young, just as blond and just as smiling as in the days before he appeared in the conventional regalia of afternoon and evening before his audiences.

From which it may be inferred that Mr. Thomas has an unusually pleasing stage presence. And this is even so. His is a prepossessing personality; and his is also an admirable art. He appeals to those who believe they should be ranked among the cognoscenti; and he appeals to those who find no pleasure in the ways of the highbrow. And these are the two keys to success.

Certainly, there was no mistaking the success he achieved yesterday. The thunders of applause rolled and reverberated through the hall as though they would never stop. There was an extraordinary number of encores; we lost all count of them. Probably it would be correct to say that the singer received an ovation; or several of them. Well, let it go at that.

Two airs were sung to orchestral accompaniment: The uninteresting "Erl tu," from Verdi's "Masked Ball," which was followed by two encores, just the same—and the lovely "Vision Fugitive" from Massenet's "Herodiade." A great many songs, listed and unlisted, were sung to the skillful and discriminating piano accompaniment of William Janashek.

A good share of them veered to the popular—so-called—favoring gales. A rather terrible example of this was "In the Gloaming." But there were some very attractive lyrics. We liked particularly Mana Zuoca's fetching "Nothing Matters."

James H. Rogers in *Cleveland Plain Dealer*, December 17, 1923.

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Women Workers Behind the Symphony Orchestra

Indispensable Force Back of the Leading Orchestras of the Country Is the Band of Enthusiastic Feminine Music-Lovers Who Assure the Welfare of These Organizations—How the New York Philharmonic's "Student Concerts" Series Was Guaranteed by the Labors of Two Valiant Ladies—Social Leaders of Country Take Active Part in Promoting the Progress of Musical Art



WOMAN'S part in music, always an inconsiderable one, has assumed very great importance in the sponsorship of the major symphonic organizations of the United States. Ours is admittedly the land where the largest and most perfect orchestral bodies are provided in hitherto undreamed-of abundance. The great moral force behind the existence of these huge instruments for the voicing of the sublimest conceptions of Beethoven, Brahms and Mozart is in large part feminine. The most ardent patron of symphonic concerts comes from the distaff side of the house. In many cases, unfortunately, it is only after due ultimata that the male dons his dress shirt for a stiff session with Debussy and Franck! The fact finds some explanation in the lamentable phenomenon that the American woman is better and more generally musically educated than her spouse. She has in perhaps 50 per cent of average cases studied piano or some other instrument, and, moreover, her feminine nature "likes" music.

But if the subscriptions to orchestral music are often prompted by women's dictates, the financial support of these organizations in a far weightier sense depends in many cases upon their intervention. The wife of a millionaire may have a considerable influence in directing his beneficiary activities and leading him to donate his sums to the

upkeep of opera or concerts rather than for endowing an athletic club.

A still more efficient band of ladies take upon themselves the heroic task personally of securing guarantees for symphonic series. Some members even devote all their spare time to the actual office drudgery that such campaigns impose. The participation of women of wealth in beneficent movements of this kind has done a notable service in raising music to the pedestal to which it rightfully belongs. By their self-sacrifice they have identified themselves with the noblest of many arts. Music is thus removed from a rank akin to a mountebank trade, patronized superciliously as in the Middle Ages.

How One Orchestral Series Was Launched

The series of ten "Students' Concerts" which has been conducted with so much success this season by the New York Philharmonic is an example of the efficacy of woman's efforts in the symphonic field. The idea had been taken up last season by the Philharmonic, in conjunction with the American Orchestral Society, and concerts had been given with a conspicuous following at Carnegie Hall and at the College of the City of New York.

To found the series this season upon a solid basis, however, a considerable guarantee was necessary. The merits of the plan were obvious: to provide concerts of the best symphonic music at admissions ranging from twenty-five cents to a dollar, with preliminary lectures on the works to be played. For this series the conductors of the Philharmonic, Willem van Hoogstraten and Willem Mengelberg, gave their services free, each for half of the series, and

Henry Hadley, associate conductor, did so similarly for one event.

The guarantee had nevertheless to be provided, and two members of the Auxiliary Board of the Philharmonic, Mrs. Charles S. Guggenheimer and Mrs. William Ambrose Taylor, set about to launch the campaign. They worked valiantly, visiting schools and making addresses. Mrs. Guggenheimer had acted as chairman of the committee sponsoring the Stadium Concerts and had acquired a valuable background for her new work. Three patrons of music—men well-known in New York—were secured as guarantors.

The movement had the interested co-operation of the colleges and the Board of Education of New York. Dean Robinson of the College of the City of New York and Henry T. Fleck of Hunter College in particular gave valuable aid in winning patrons of the series among the students. Daniel Gregory Mason, member of the music faculty of Columbia University and well-known writer, was secured as lecturer and has given talks on the programs at the main branch of the New York Y. M. C. A. two days before each concert. All holders of tickets are admitted free.

The concert series, in addition to providing a schooling in music appreciation by covering the historical ground from Bach to the moderns, also served in a notable way to sponsor American music. The soloists are all American artists. Those who have already appeared include Arthur Hackett, tenor; John Powell, pianist; Roa Eaton, soprano; Albert Spalding, violinist, and Alma Beck, contralto. MacDowell's Piano Concerto was presented by Mr. Powell, whose own Violin Concerto will in turn be played at one of the concerts this month, under Mengelberg's leadership.

One of the most active groups in the musical life of New York is this Auxiliary Board of the Philharmonic Society of New York. The committee, of which Mrs. Vincent Astor is chairman, helps materially in raising the funds necessary for the support of an organization such as the Philharmonic.

As orchestral matters are arranged at the present time, it is inevitable that every great symphony incurs an annual expense running into many thousands of dollars. It would be impossible to cover this outlay by the sale of tickets unless prices were made prohibitive—a move which would defeat its own end and which would make great music inaccessible for thousands of music-lovers. Endowments do not always wipe out deficits. And the Philharmonic Auxiliary Board helps to raise the funds necessary to bridge the financial gap.

There is only one man on the Executive Committee of the Auxiliary Board. He is Walter W. Price, who also is a director of the Philharmonic Society, of which Clarence H. Mackay is chairman and Frederic A. Juilliard president. All of the other members are women, and their achievements form an important chapter in the history of women in music.

Mrs. Astor, as noted, is chairman, and Mr. Price is associate chairman. Mrs. Newbold Le Roy Edgar and Mrs. Charles S. Guggenheimer are vice-chairmen; Mrs. William Ambrose Taylor, treasurer; Mrs. Henry Fairfield Osborn, honorary secretary, and Mrs. Arthur Sachs, secretary. Mrs. E. H. Harriman is chairman of the educational committee; Mrs. Henry Martyn Alexander is head of the membership committee, and Mrs. Julian W. Robbins of the box committee. The other members of the Executive Board are Mrs. George L. Cheney, Mrs. William B. Dinsmore and Mrs. Samuel Untermyer.

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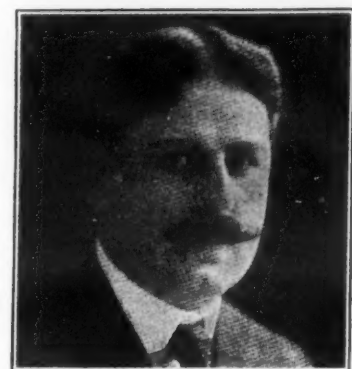
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- July 27, Columbia University,
N. Y. City
Oct. 12th, Lincoln School,
N. Y. City
Nov. 2nd, Morristown, N. J.
5th, Richmond, Va.
7th, Farmington, Conn.
11th, League of Compos-
ers, N. Y. City
12th, Miss Spence's
School, N. Y. City
13th, Brooklyn, N. Y.
19th, Aeolian Hall,
N. Y. City
27th, Morristown, N. J.
Dec. 5th, Town Hall, Ameri-
can Music Guild,
N. Y. City
11th, Stamford, Conn.
12th, Bridgeport, Conn.
19th, East Orange, N. J.
Jan. 2nd, Aeolian Hall, N. Y.
City
6th, League of Compos-
ers, N. Y. City
13th, University Club,
N. Y. City
15th, New York Univer-
sity
17th, Westover, Conn.
18th, New York Univer-
sity
Feb. 3rd, Harvard Club, N. Y.
City
6th, Town Hall, Ameri-
can Music Guild,
N. Y. City
9th, Washington, D. C.
14th, Thurs. Eve. Club,
N. Y. City
20th, Columbia Univer-
sity, N. Y. City
28th, Dayton, Ohio
29th, Grand Rapids,
Mich.
Mar. 3rd, St. Joseph, Mo.
4th, Maryville, Mo.
6th, Cedar Rapids, Iowa
8th, Minneapolis, Minn.
10th, Brookings, S. D.
13th, Chicago, Ill.
17th, Yale University
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10th, Danbury, Conn.
May 9th, New Brunswick, N.J.

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"They made the euphonious blending of parts characteristic of quartet playing at its best. Their work brought hearty applause."—N. Y. Tribune, Feb. 2nd, '24.
"The playing was well balanced, finely shaded and rhythmically excellent."—N. Y. Eve. Mail.

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Our Music Has Meager Legs—Carpenter; But It Stands on Its Own Feet—Stock

AMERICAN music was described as an "incubator baby of uncertain parentage," by John Alden Carpenter, speaking at the dinner to Frederick Stock, conductor of the Chicago Symphony, in Chicago on Feb. 6.

"It has long, meager legs and skinny limbs," Mr. Carpenter continued, "and is subject to all the inhibitions that emanate from New England. If it overcomes a slight tendency to kleptomania, it may live and attain to a character of its own. Of this child, Frederick Stock is nurse, doctor and godfather. If the child pulls through, it will be because of the careful ministrations of this godfather."

The "godfather-doctor," however, had his own ideas about the virility of the infant. "American music today," he declared, "stands largely on its own feet. If it is given the chance, by American orchestras and other organizations, that is given to imported music, and if Americans themselves will take proper pride in their music, then Europeans will also

give to our music the serious consideration which it deserves.

"If John Alden Carpenter, who is a very prolific composer, had written nothing but that masterpiece of musical witticism, 'Adventures in a Perambulator,' he would be entitled to the thanks of the American musical world. In everything he writes, he stands squarely on his own feet.

"And there are others. Leo Sowerby, now in his second year at Rome, and soon to return to us, I honestly believe will fulfill the high hopes built upon him. American music has a brilliant future, and a very worthy present."

F. W.

Dallas Clubs Sing Cantata

DALLAS, TEX., Feb. 9.—The Municipal Commission presented the Treble Clef and Bass Clef Clubs, under the leadership of Mrs. Rosser Thomas at the Majestic Theater the afternoon of Jan. 20 in the cantata "Jephtha and His Daughter," before an audience which completely filled the lower floor. The singing of Beatrice Jamieson as the

Daughter of Jephtha and that of Henry Magnuson as Jephtha was especially commendable. Others who took a noteworthy part in the performance are Ruth Randall, Walter Cole, and the dancers, Marie Duclos, Margaret Smith, Grace Birmingham and Margaret Forman. The orchestra was directed by Elam Ecols, with Edna McDonald at the piano.
CORA E. BEHREND.

"Chimes of Normandy" Feature of Minot, N. D., Festival

MINOT, N. D., Feb. 9.—"The Chimes of Normandy," at the High School auditorium under the baton of C. O. Blakeslee, was scheduled as the feature of the midwinter festival here on Thursday and Friday. The cast included Mrs. W. A. Mercer, Martha Stewart, Muriel Nelson, Harold Dunnell, Myron Dunnell, Herman Ivarson, Jay Gordon, Percy Hancock, Harry McFall and C. R. Markillie. A concert program at the Normal School, and another at the High School under the direction of John E. Howard, were also arranged.

Helen Bock, pianist, has been engaged for a recital in Chatham, Va., on Feb. 23, as the result of her success there last season. Miss Bock will play in Scranton on Feb. 17 and in Philadelphia on March 6.

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"Program of popular contralto draws most enthusiastic response at Aeolian Hall." "A program which eschewed the conventional." "A tone of very agreeable smoothness and softness." "She was well received and responded, at the end, with an encore to her own piano accompaniment."—N. Y. Tribune

"... the kind of program I have been urging singers to give for a long time." "When I actually found an artist putting my wished for scheme into effect, I realized that it was an undertaking equal to many ordinary song recital programs; to a half dozen, I imagine, at least." "Singers there may be who could make a more striking exhibition than Miss Grow made, both vocally and interpretatively. But it will be time enough for them to talk of their

ability to do so when they have made the same attempt."

—Winthrop P. Tryon, *Christian Science Monitor*

"Her program was well out of the common rut."—N. Y. Times

"Presented an unusual assortment of music." "Miss Grow's voice has a rich, vibrant quality."—N. Y. Evening Mail

"The contralto offered songs of Respighi, Housman, Huss, Goossens, Jongen, Chausson, Lekeu and Gretchaninow, in commendable fashion." "Her singing has improved."

—N. Y. World

"Was in good voice and her audience gave her much applause."—N. Y. Herald

"A program of unusual interest."

—N. Y. Evening Sun

"A novel and interesting program."

—N. Y. Telegram

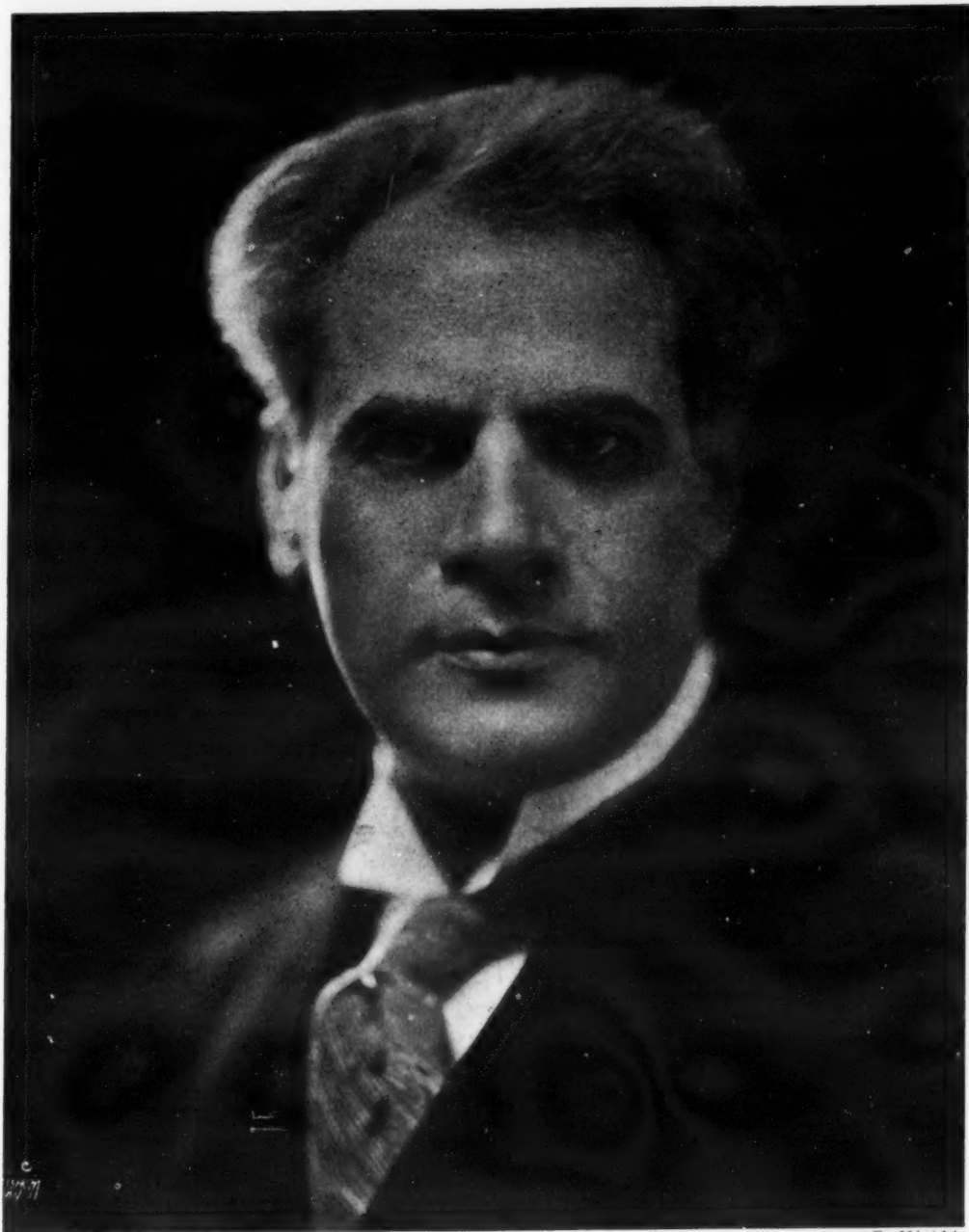
"Unusual recital." "Combination of voice and strings is effective."

—Brooklyn (N. Y.) Eagle

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SCHWARZ



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—Moore, *Chicago Tribune*.

*"This glorious voice * * * with all the expressive resources of song at instant command."*—Gunn, *Chicago Herald-Examiner*.

"Intense in feeling and highly artistic in vocal rendition."

—Rosenfeld, *Chicago Daily News*.

"The popular star of the performance."—Stinson, *Chicago Journal*.

"One of the most interesting figures on the recital stage."

—Hackett, *Chicago Post*.

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WEEKLY SURVEY OF EUROPE'S MUSIC



London Revels in Season of Opera

LONDON, Feb. 8.—Opera has returned in force to London after a season of privation. The British National Opera Company has continued its season at Covent Garden, with works as varied as "Tristan," "Hänsel and Gretel," "Otello" and "Madama Butterfly." The Old Vic company has also been giving grand opera in a manner likely to prove popular with the majority, English singers figuring largely in casts.

The British National Opera impressed with its performance of "Otello," with Eugene Goossens as a resourceful conductor. Frank Mullings played the Moor in fiery fashion and Miriam Licette a justly moving Desdemona. Herbert Langley was a vocally fine Iago. In "Tristan" Mr. Mullings gave a reliable impersonation of the lover, and Beatrice Miranda as Isolde, sang with a fine reserve of power. Julius Harrison conducted.

Wilhelm Furtwängler made his London debut as guest conductor of the Royal Philharmonic Society at the Queen's Hall, leading Brahms' First Symphony, Handel's Concerto Grosso in D Minor for strings and Strauss' "Don Juan." He proved a magnetic leader, particularly in the last work, in which the oboe solo was played by Leon Goossens. Vaughan Williams' cycle "On Wenlock Edge" was sung by John Booth, with accompaniment of the orchestra.

Eugene Goossens led the London Symphony in Elgar's Symphony in A Flat, Bach's Fourth Brandenburg Concerto and Holbrooke's Fantasy "The Birds of Rhiannon." The last work had a rich harmonic beauty, though not all was clear at a first hearing. Serge Prokofiev was soloist in his own rather baffling Piano Concerto, which he played with great aplomb.

Rupert D'Oyly Carte has just inaugurated a sixteen-week series of Gilbert & Sullivan operas at the Princes Theater, the opening work being "Iolanthe" which will be sung for a fortnight and followed in succession by "Ruddigore," "Princess Ida," "The Gondoliers," "Trial by Jury" and "Pirates of Penzance" in double bill, "Patience," "The Mikado," "Pinafore" with "Box and Cox," "The Sorcerer" and "Yeomen of the Guard." There is also a possibility of a revival of "Utopia Limited."

There has been a large number of excellent recitals by native and visiting artists. One of the best was by Mischa Leon, tenor, who is to leave soon for an American tour. Marie D'Obesian gave an interesting program in Aeolian Hall, and René Cook, pianist, assisted by Winter Coppin, appeared in Wigmore Hall. Other recitalists were John Booth, Harold Craxton, Edith Bartlett and Anne Lowe in a joint program of duets, Romano Ciaroff and Jascha Spivakovsky.

Amsterdam Celebrates Strauss Anniversary

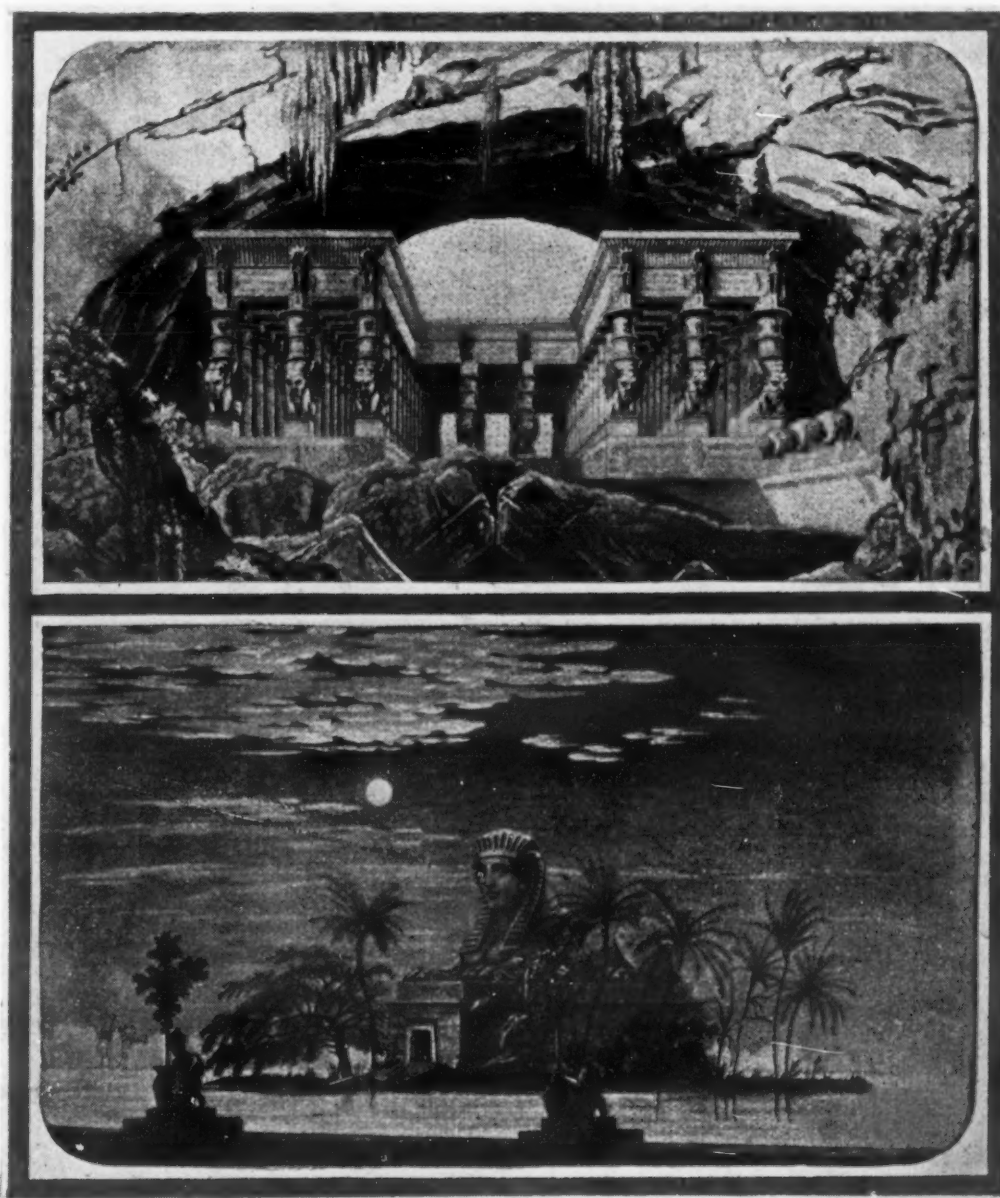
AMSTERDAM, Feb. 2.—Programs of works by Richard Strauss have been features of the Concertgebouw in honor of the composer's sixtieth birthday which occurs this year. Under Mengelberg, the "Guntram" suite, "Taillefer" and the "Domestic" Symphony, the Love Scene from "Feuersnot," "Don Juan," "Heldenleben" and the Dance from "Salome" were given. The fourth concert was under the leadership of Dr. Karl Muck after the departure of Mr. Mengelberg for the United States. Dr. Muck presented "Also Sprach Zarathustra" the Suite from "Le Bourgeois Gentilhomme" and the "Burleske" with Vera Schapiro playing the piano part.

Stravinsky Conducts in Brussels

BRUSSELS, Feb. 1.—The most interesting musical event of the past week was the concert of compositions by Stravinsky given by the Pro Arte group and conducted by the composer, who came here from Antwerp, where he had given a similar concert. The program included only recent works by Stravinsky.

such as the opera-bouffe, "Mavra" which was written in 1922, an Octet for Wind Instruments, "Chansons Plaisantes," "Three Little Pieces for String Quartet," a Concertino for String Quartet and the Third Suite for Small Orchestra, "after Pergolese." "Mavra" proved a delightful bit, the brass instruments playing pompous accompaniments to the farce. Much of the music was very interesting but it was difficult to believe that a great deal of it was not written solely for the purpose of astonishing its hearers.

New Sets for "Magic Flute," Designed Fifty Years Ago, Interest Berliners



Photos from "Weltspiegel Auszügen"

Two Settings from the New Production of Mozart's "Magic Flute" at the Charlottenburg Opera, Designed by Schinkel

BERLIN, Feb. 2.—A new production of Mozart's "Magic Flute" given at the German Opera House at Charlottenburg has caused much interested comment on account of the settings which were designed about fifty years ago by Frederick Schinkel for the Royal Opera but never executed. They are of great

beauty and curiously "modern" considering the era for which they were originally intended. The cast for the revival included Emanuel List, a fine bass, as guest in the part of Sarastro; a good Tamino in Jaro Dworsky, Homa Balder-Siebert as Queen of the Night and Alice Maturell as Pamina.

Zandonai Work Revived in Rome

ROME, Feb. 1.—Zandonai's "Giulietta e Romeo" had its first hearing here for some time recently at the Costanzi, with Stefania Dandolo and Augusto Cingolani in the title-roles. The work itself was well received and the leading singers both won personal triumphs not only for their fine singing but their excellent acting as well. The performance was conducted by Edoardo Vitale.

Jan Kubelik was heard by a huge audience at the Augusteo after an absence of a number of years. He presented an interesting program but it must be said that his playing was a disappointment.

The Quatuor Poulet of Paris, assisted by Micheline Kahn, the eminent French harpist, gave superb performances of César Franck's D Major Quartet, and Schumann's Quartet Op. 41. Miss Kahn was heard in a number of excellently chosen pieces for the harp by Debussy and Ravel.

Walter Giesekeing was heard in an interesting recital of very modern piano music at the Filarmonica, winning admiration for his excellent technique, although much of the music he played failed to please.

Edoardo Mascheroni, the eminent con-

ductor, who is at Bari, conducting a season of opera, suffered injuries in a fall which at first were thought to be so severe as to necessitate the termination of his engagement. Mr. Mascheroni rallied, however, and has resumed his work.

An unusually successful concert entirely of songs and chamber works by Brahms drew a large audience to the Filarmonica. The program included the Trio for Piano, Violin and Horn, and the Sextet in G. The Trio was played by Countess Maria Macola, and Messrs. Zuccarini and Ceccarelli, the last-named being the horn player of the Augusteo Orchestra. The Sextet was given by Messrs. Zuccarini, Montelli, Perini, Rosati, Rosini and Lensi. The Bulgarian soprano, Nadia Svirarova sang a group of Brahms songs and "Le Procession" by César Franck.

PALERMO, Jan. 31.—Under the baton of Gino Marinuzzi, Cesare Nordio's symphonic poem, "Festa Lontana," was given a magnificent performance at the Teatro Masimo, repeating that of its original performance at Trieste in 1922 under Franz Schalk. Mr. Nordio is now professor at the Palermo Conservatory.

Stravinsky Score Hissed in Berlin

BERLIN, Feb. 2.—Stravinsky's "Sacre du Printemps" was a feature of the sixth Philharmonic concert, under Wilhelm Furtwängler's leadership. The revolutionary score was received with mixed sensations by the auditors. At the conclusion a minority applauded stormily, and were energetically silenced with hisses and whistling. A reaction from modernism seems to be apparent in Berlin. The critical fraternity pretty generally frowned on "Sacre du Printemps." At the same concert Handel's Tenth Concerto Grosso and Brahms' Piano Concerto in B Flat were played, the latter with Edwin Fischer as soloist.

Stravinsky's "Histoire d'un Soldat" was produced by the Volksbühne recently. The work, with a text by Ramuz, is somewhat difficult to stage, as it combines parts for actors, dancers, a narrator and musicians. The satiric story is based on the legend of a soldier, who, on leave of absence, encounters the Devil. The latter takes from him his happiness (symbolized by his violin), and in exchange unlocks to him all the riches of the earth. Yet this will not enable him to win the love of a king's daughter, whom he has miraculously healed. And at last, as he is sorrowfully returning to the land of his childhood, the Devil appears to claim him at a cross-road. The score is unique in its use of primitive rhythms and unusual effects of instrumentation.

The musical activities of midwinter have included some novelties of the modernist school. Notable among the concerts of the last month was the performance of Schönberg's "Pierrot Lunaire" at the Singakademie under Fritz Stiedry's baton. The hall was filled beyond its capacity and a considerable excitement was evident in the auditors, despite the fact that the work has been given before in Berlin. The moonstruck longings and poetic tragedy of "Pierrot" were voiced by Marie Gutheil-Schoder, who gave the singing-speaking solo part effectively. Artur Schnabel was at the piano.

Jacques Urlus, formerly of the Metropolitan in New York, made several guest appearances at the Grosse Volkssoper as Lohengrin and Samson. Another artist familiar in America, Otto Goritz, was heard as Telramund in the Wagner work. Lilian von Granefelt as Elsa and Melanie Kurt as Ortrud completed an excellent quartet. In "Samson and Delilah," Eleanor Reynolds, formerly of the Chicago Opera, sang the part of the temptress with effect.

A large number of recitalists have been heard in Berlin halls in the last month. Arno Seegal, violinist, gave his second recital of the season in Beethoven Hall with much success. Friedrich Brodersen sang Schubert's "Winter Journey" in a fine evening recital. Alexander Borovsky, pianist, was applauded in a recent program. Matja Niessen-Stone, formerly of the Metropolitan and for some years resident as a teacher in New York, presented her advanced pupils in a concert at Bechstein Hall.

"Katja Kabanowa" Sung at Gera

GERA, Feb. 2.—The first local performance of the opera "Katja Kabanowa," by the Czech composer, Leos Janacek, was given here recently. The work had had its première in Cologne in 1922. The libretto concerns Katja, the young wife of an unloved man, who, plagued by an evil stepmother, consoles herself with a young merchant, Boris, and when her situation becomes intolerable seeks death in the Volga. The score has lyric charm and intensity.

PARIS, Feb. 3.—Roland Manuel's "Isabelle et Pantalon," which was given with such success last season, has been revived at the Trianon-Lyrique. Fred Barlow's "Sylvie," after Gerard de Nerval's novel of the same name, was also heard.

GEORGE MEADER

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"Siegfried"

"George Meader's 'Mime' ranks with the Metropolitan's most artistic and successful impressions of our day."

—*New York Evening World*, Feb. 4, 1924.

"The 'Siegfried' of Saturday afternoon at the Metropolitan brought back into the repertory a second member of the Nieblungen ring. The principals were in quite every case able and traditionally informed; in some instances at their best. Mr. Meader for instance.

"His 'Mime' was edged with inspiration, a character study which made its very grotesqueness convincing and affecting. Those whose memories go much further back than ours assure us there has been no better 'Mime' in the history of the house."

—*New York Sun*, Feb. 4, 1924.

"Mr. Meader's 'Mime' was without question the best the Metropolitan has known . . . He sang all his music with extraordinary finesse. His command of vocal color, his clarity of diction, and above all, his supreme skill in giving a correct and convincing dramatic reading to every line constituted an achievement in Wagnerian art that calls for nothing but enthusiastic praise."

—W. J. Henderson, *New York Herald*, Feb. 3, 1924.



(c) Lumiere

"Mr. Meader's 'Mime' is the best we know. There have been others to portray the character with a more broad humor, almost burlesque, but rarely is the music sung so well, so clearly and with such excellent diction."

—*Brooklyn Eagle*, Feb. 3, 1924.

"George Meader, the 'Mime,' gave an impersonation which

obliterated all previous renderings of the role here. His brightly colored light tenor voice lent itself ideally to the 'Mime' gulplings and gibberings. In action he was as mobile as quicksilver. His make-up could not be improved upon. A truly great singing character, this American, George Meader."

—*New York American*, Feb. 3, 1924.

"Die Meistersinger"

"Mr. Meader's 'David'—hard to improve upon."

—Frank H. Warren, *New York Evening World*, November 10, 1923.

"George Meader is absolutely delightful in the part."

—Pitts Sanborn, *New York Evening Mail*, Nov. 10, 1923.

"Mr. Meader, who, with the opening recitative and arioso and another recitative and aria after the duet, had the heaviest task, performed it well, singing with ample vocal volume and sympathetic expression."

—*New York Tribune*, Nov. 10, 1923.

"Mr. Meader was the 'David,' and a happy and engaging one, even to those who have worshipped before Munich's idol, the Seydel who travels all Germany around to sing this same bobbing, mischievous apprentice's part. Mr. Meader brings grace and charm to his 'David,' wit and wide-awakeness."

—*New York Sun*, Nov. 10, 1923.

"Mr. Meader, an unsurpassable 'David.'"

—*New York Herald*, Nov. 10, 1923.

"The 'David' of George Meader was superb."

—*New York Telegram*, Nov. 20, 1923.

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Soloist with
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Philharmonic Orchestra
WALTER HENRY ROTHWELL
Conductor

January, 1924

LOS ANGELES TIMES—
That Helen Teschner Tas is one of the really distinctive violinists before the public today could not be doubted; she played with that great artistry which has for its mark the utmost sincerity and unpretentiousness, both as regards stage presence and performance.

Mme. Tas obtains from her instrument a clinging tone of firmness and brilliance, yet of unalloyed sweetness. The quality of this tone is distinctly her own. Her performance was especially marked with artistic phrasing and her entire appearance with the orchestra with musicianly repose.

LOS ANGELES EXPRESS—
Helen Teschner Tas, violinist, offered the Concerto for Violin in A Major, proving herself a great artist of the instrument, keenly aware of its warmth and richness as a vehicle of expression, mistress of its technique and masterly in her power to bring enjoyment through it. She gave Mozart in the rich flowing style, with Mozartian good breeding, that is, delicacy of tone production, firmness in bowing, and a rapt attention to her interpretation. Altogether satisfactory.—Florence Pierce Reed.

LOS ANGELES HERALD—
The guest virtuoso of the day, Helen Teschner Tas, performed the Mozart "Concerto for Orchestra and Violin in A" with beautiful inflection, excellent bowing and accurate technique.

LOS ANGELES EXAMINER—
Helen Teschner Tas, violinist, appeared with the orchestra in the Mozart concerto. She plays with a finish which is comparable only to that of an exquisite miniature. An artist to her finger-tips, Miss Tas made no attempt at self-exploitation, but devoted herself solely to the expression of the really beautiful instrumental possibilities of the number.

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**"Essential Elements of Beautiful
Speaking and Singing Are the Same"**

By MAY LAIRD BROWN

IS our English language the same in speech and song? Can the ordinary pronunciation of everyday life, or even the more formal speech of the theater, be carried over unchanged into singing; or do singing conditions impose certain modifications which are legitimate and may not be ignored?

These questions must be considered by every singer who respects his art and desires to use our language effectively in song. Our concert audiences will appreciate, and benefit by, the decision. Having been convinced by the indistinctness of the average singer that English presents almost insuperable difficulties, they receive an intelligible text with the enthusiasm reserved for unexpected blessings. Foreign artists and other intelligent students justly demand from native singers a reasonable consistency in regard to such foundational problems; yet if they compare the pronunciation of the "distinct few," the most puzzling disagreement is noticed in the treatment of the simplest words. While our singers evidently agree that English in speech and song is *not* the same, they seem in hopeless confusion as to the exact variation from standard speech required by a given note or phrase.

Reading and Singing

There are of course certain universally admitted differences between the reading and the singing of a poem. Every singer, however poor his speech, recognizes the vowel as the vocal unit in song. He has been taught to treat words as a series of vowels, connected in *legato* passages by the most deft and rapid consonants which he strengthens according to the size of his auditorium. If a vowel has two sounds, as in "thine, mine, brow, now, boy, home, late," etc., he does not divide them equally as in speech, but lengthens the primary sound to which he adds a mere secondary "vanish."

I say advisedly that "singers" agree upon these points, for I am frequently consulted by vocal students who assume the presence of two sounds only when two vowels are shown in the spelling (as in "toil, house, praise," etc.), and even then do not know which sounds are represented! If such students are asked whether in singing there is any variation in the length of consonants they are surprised, for they are unaware that such a difference exists in speech. They are quite befogged by any questions about the treatment of vowels in the unstressed syllables of words like "fountain, petal, angel," realizing at once that the spelling offers neither hint nor help, and that the sounds given to them in ordinary speech seem quite unnatural when melodically prolonged.

We must conclude that the difference in rhythm induces naturally and inevitably some variation from established speech rules, yet it must be the general aim of the singer to approach as nearly as vocal conditions may permit to the usage of good speakers in order to appeal to audiences in a language to which they are accustomed and which will most readily reach their understanding.

Two Difficulties

This simple ambition presents difficulties of two kinds: those relating to the correction of sounds and those having to do with their effective placement when recognized. It is useless to discuss the preferable variations from standard speech with singers who have never analyzed the sounds of their mother tongue and who contentedly express themselves in the local dialect of Alabama, Iowa, New England or New York. It is almost as useless to correct such local peculiarities in singing if students counteract the development of better habits by hours of daily chatter with the home pronunciation and placement.

A singer may honestly prefer his local pronunciation to the accepted standard, but he must renounce his personal taste and brave the ridicule of his home town if he is ambitious of more than a local success. He may shorten the term of his apprenticeship by months, perhaps by years, if he will try to use his organism in speech as he aims to do in song. When he has corrected his vowel sounds and

consonant motions and learned to focus his vowels in the front of the mouth, he should carry over into his habitual speech the resonance, the color and the vocal freedom which are his immediate reward. The essential elements of beautiful speaking and singing are the same. A more conscious recognition of speech requirements will solve many vocal problems, but to add to our corrected speech the qualities of good singing will definitely raise the culture of the nation; for it has been well said that "of the degree in which a society is civilized the vocal form, the vocal tone, the personal social accent and sound of its intercourse give a direct reflection."

Sunday Concerts in Demand in Palo Alto

PALO ALTO, CAL., Feb. 9.—Recent Community House concerts on Sunday afternoons have been, as usual, inter-

esting. The programs, given mostly by local artists, are brief and well arranged, and the fact that capacity audiences attend is proof of the demand for these concerts. Collis Huntington Steere and Margaret Zimmerli, soprano and pianist, gave a recent program; Dorothy Bradbury, pianist, and Helen Elizabeth Emley, soprano, gave a subsequent Beethoven and Schumann list, and Maria Anderson, soprano; Mrs. Elliott Blackwelder and Elizabeth Peirce, violinists, and Mrs. E. C. Franklin, pianist, were also heard. CHESTER W. BARKER.

Fort Smith Club Sponsors Events for Students

FORT SMITH, ARK., Feb. 9.—The Harmony Club of Fort Smith, Beulah Smith, president, is sponsoring a number of concerts at popular prices for the student body of the city. The first concert was given on Jan. 22 by Frank Mannheimer, pianist, and proved a great success. Mr. Mannheimer is sailing on Feb. 14 for Berlin. He already has a number of appearances booked abroad. ELIZABETH PRICE COFFEY.

GEORGES ENESCO



Kubey-Rembrandt Photo

**First Brilliant
Successes of Second
American Tour**

BALTIMORE
(With N. Y. Symphony), Jan. 16th

American:

He has in so much more degree than technical proficiency—a sense of the pure musical value of the composition.

News:

He played with technical finesse and a tone exquisite in quality.

Sun:

He possesses remarkable flexibility and freedom in his bowing, and a breadth and finish in his phrasing.

PHILADELPHIA
(With N. Y. Symphony), Jan. 17th

Public Ledger:

He made his violin sing its soaring way most beautifully.

North American:

He is one of the few violinists who can achieve the true proportions of the Beethoven Concerto in interpretation.

Inquirer:

He has high technical skill and a complete command of all the nuances of expression.

Record:

It is doubtful if playing of exactly that type is heard more than once or twice in a lifetime. He has the rare power of genius.

NEW YORK
(In Recital), Jan. 19th

Times:

His art gave the music the qualities which it required—distinction to each phrase, sensitiveness to every color and nuance of tone.

Herald:

He displayed a palette of sensitive tone colors, and musical insight of a high order.

Evening Journal:

His playing is of the kind that is powerful, intense, and illuminating.

Evening Post:

An outstanding event was the violin recital of Rumania's foremost composer, Georges Enesco. He is a real genius.

Evening Mail:

His extraordinary musical gifts, his poetic temperament, his communicating fire vitalized the recital to an uncommon degree.

NEW YORK
(With State Symphony), Jan. 2d & 13th

Times:

Never a flamboyant phrase or tone, but a musician's reading for the elect.

Tribune:

There is no doubting his technical skill and his thorough musicianship.

American:

He displayed broad musicianship, a noble tone, and commanding technic.

Evening Telegram:

A musician of the soundest type, a violinist of individual characteristics.

Evening Journal:

He gave a remarkably fine performance of the concerto.

Evening World:

His interpretation was musical and that of a scholar.

Evening Sun:

The sense of his musical understanding saturated and enriched his performance.

WASHINGTON
(With N. Y. Symphony), Jan. 15th

Post:

He gave it something which made it the item of prime interest on the program.

Times:

Washington heard one of the greatest violinists who have ever visited us.

Star:

His ability as a violinist was a revelation to those who had not heard him before.

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"....they caused us....for the first time....to envy Cleveland"

Said Lawrence Gilman in the New York Tribune commenting on

The Cleveland Orchestra

Nikolai Sokoloff, Conductor

"Once more The Cleveland Orchestra has come to town to show us what the Middle West can do, and once more IT HAS TRIUMPHED."

"—Such superlative virtuosity as The Cleveland Orchestra displayed last night—"

Henry T. Finck,
New York Evening Post.

"The Cleveland Orchestra—a first-class playing organization—"

Deems Taylor,
New York World.

"Mr. Sokoloff has as instrument an admirably trained orchestra, which he has molded to a high degree of pliancy and responsiveness—"

Lawrence Gilman,
New York Tribune.

"The symphony, as well as the overture of Berlioz and Debussy's Spanish evocations, were played with considerable virtuosity and finish. The orchestra ensemble is remarkable, the balance admirably adjusted. Mr. Sokoloff obtains from his string body a tone of luminous beauty and silken smoothness—"

Herbert F. Peyser,
The Evening Mail.

"The Cleveland Symphony Orchestra under Nikolai Sokoloff was heard last night in Carnegie Hall. None of the orchestras which have visited New York this winter has committed itself to a more exacting program, and none has more successfully discharged its commitment. To choose a d'Indy symphony is to confess a confidence in their powers of interesting the public which most orchestras would not risk—"

Frank H. Warren,
New York Evening World.

Further Mr. Gilman said: "Mr. Sokoloff played the composition (symphony) with the fullest conviction of its great qualities, and when he reached the superb close of the finale, with its chanting brass that triumphs without blatancy or tawdry pomp, then were his faith and courage justified; for the audience broke into a blaze of enthusiasm that brought the intrepid conductor repeatedly to the stage and caused the orchestra at last to get upon its multitudinous feet. Applause and a rising orchestra and a trace of cheers for the d'Indy symphony! It seemed impossible."

"The players of the Cleveland Orchestra," Mr. Irving Weil of *The New York Journal* said, "proved that they make up a better orchestra than anything New York has just now, and their conductor, Nikolai Sokoloff, a more interesting interpreter of music. We say all this quite heartily without any reservation whatever."

W. J. Henderson in *The Herald* found the performance of the symphony "splendid in color and opulent in noble sonorities. Mr. Sokoloff directed it with insight, judgment and a communicative enthusiasm. The Cleveland Orchestra has made itself welcome here before, and has now strengthened its claim to the attention of New York music lovers. It brought last evening great credit to itself and the enterprising city which supports it."

Agreeing with Mr. Henderson, Deems Taylor in *The New York World* said: "About this time last year Nikolai Sokoloff and his Cleveland Orchestra came to Carnegie Hall and succeeded in convincing a slightly startled and wholly delighted audience that the great open spaces of the Middle West produce orchestras—and conductors—that have disconcertingly little to fear from the East. The visit was repeated last night, and if the hearer was less startled it was only because he knew better this time what to expect."

Again quoting the critic of *The Tribune*: "Mr. Sokoloff revealed himself anew as a conductor who exhibits in fortunate combination certain qualities that come neither through fasting nor prayer, nor through violent and external seeking. As a conductor he is poetic, sensitive, a man of feeling and power. He has fire and intensity and poise. He has a natural gift for orchestral expression, and an evident mastery of technique. Never spectacular, never Narcissistic, he loses himself in the music that for the moment holds sway over his imagination. We find him in that, through that, only. Certainly a wary eye should be kept upon this young man from Cleveland."

"Between composer, conductor and orchestra, the symphony was received with an enthusiasm which recalled Mr. Sokoloff time and again to the stage—"

Olin Downes,
New York Times.

"Nikolai Sokoloff did several daring things last night at Carnegie Hall. He elected to place upon his program, as its chief numbers, two works which have never been liked by New York concert-goers—despite the fact that both of them are master works: Vincent d'Indy's *Symphony in B flat* and Debussy's *Iberia*—"

Lawrence Gilman,
New York Tribune.

"Critical appraisal need not be violated in order to find favorable things to say about the Cleveland visitors—"

Leonard Liebbling,
New York American.

"Mr. Sokoloff's men gave the d'Indy symphony a fluid and brilliantly executed performance. After the symphony Mr. Sokoloff offered Debussy's *Iberia*, which his orchestra played with sensitive rhythm and lovely color—"

Deems Taylor,
New York World.

"From out the Middle West rides the young Cleveland Orchestra again, the urging hand of Conductor Nikolai Sokoloff again upon the bridle. Since the Sunday night of a few years ago when this band first wasted its fragrance on the Hippodrome air, it has been an annual visitor to Carnegie Hall, and a steadily better behaved one. There it came once more last night, mounting exuberantly still another step in New York's evident estimation. Mr. Sokoloff is a tremendous energizer, thrusting towards decisive massiness through any number of effects—"

Gilbert W. Gabriel,
New York Sun and Globe.

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ROCHESTER THRONGS EXTOL COATES' MEN

Students Sing Excerpts from
Opera—Recitalists
Appear

ROCHESTER, N. Y., Feb. 9.—The Rochester Philharmonic, Albert Coates conducting, presented a third program before an audience which filled the Eastman Theater on Jan. 30. The program included Beethoven's Seventh Symphony, Liszt's "Les Préludes" and Delius' "On Hearing the First Cuckoo of Spring." All the works were admirably played and excited the enthusiasm of a large audience. A brilliant interpretation of the overture to Glinka's "Russlan and Ludmilla" opened the program.

A matinee this week, one of the series of afternoon concerts given by the orchestra, attracted an audience estimated at 3000 persons. The soloist was Vladimir Rosing, tenor, head of the operatic department of the Eastman School of Music.

As a tribute to the memory of former President Wilson, Mr. Coates altered his program, substituting for the "Oberon" Overture *Siegfried's Funeral March*

from "Twilight of the Gods." Ralph Vaughan Williams' "London Symphony" was admirably played.

Mr. Coates is planning a performance of Beethoven's Ninth Symphony, with chorus of 360 voices, for April 9.

The operatic department of the Eastman School presents each month in the Eastman Theater an operatic scene or excerpt, and this week the "Miserere," from "Trovatore," was produced under the direction of Mr. Rosing. The work of the department will be gradually developed until complete operas are being presented. All of the operatic scenes to date have been given in English.

Reinald Werrenrath, baritone, and Paul Kochanski, violinist, gave a joint recital at the Eastman Theater recently. Both artists won many encores. The accompanists were Herbert Carrick and Josef Kochanski. The audience was a large one.

Harold Gleason, organist, and Joseph Press, cellist, were heard in a joint recital before a large assemblage at Kilbourn Hall on Feb. 1. Mr. Gleason played works by Franck, Mendelssohn, Vierne, Bonnet and "Papillons Noir" by Harry Jepson of Yale University. Mr. Press, with Guy Frazier Harrison, at the piano, played a Sonata by Breval and a group of pieces by Bach, Chopin and Caempff. With Mr. Gleason at the organ, he also played Bruch's "Kol Nidrei."

Arthur P. Kelly of the Eastman Theater recently addressed the annual ladies'

day meeting of the Buffalo Advertising Club on "Developing Community Interest in Music," outlining what is being done in Rochester through the Eastman institution.

PLAY NOVELTY IN TOLEDO

Coleridge-Taylor Work Given for First Time by New Orchestra

TOLEDO, Feb. 9.—On Jan. 27, in the Coliseum, before a crowded house, the second concert of the new Toledo Philharmonic Orchestra was given, under the baton of Joseph Sainton. It was a decidedly well-played program of much variety, and featured what was said to have been the first American performance of Coleridge-Taylor's Ballade in A Minor. Assisting artists were the young Bulgarian violinist, Nedelka Simeonova, and Julius J. Blair, bass of Toledo, both of whom appeared to the best possible advantage.

The San Carlo Opera Company came to the auditorium on Jan. 22 and 23 for two performances, under the local management of Bradford Mills. The opera Tuesday evening was "La Bohème" by Puccini, and though two substitutes were made in the cast as published, it in no way affected the excellent performance of the work. Anna Fittiu, who failed to arrive because of an accident to her train, was to have sung the part of

Mimi, and her place was ably taken by Elda Vettori, young St. Louis prima donna. Colin O'More substituted finely for Maurizio Dalumi in the rôle of Rodolfo. The rest of the cast gave excellent support.

A most satisfying performance of "Butterfly" was given on Wednesday evening with the Japanese prima donna, Tamaki Miura, in the title rôle. Again the whole cast was decidedly well chosen.

On Jan. 25, again under the direction of Bradford Mills, the Sistine Choir came to the Coliseum for a return engagement. As before, the singing was of the most satisfying purity.

J. H. HARDER.

In Boston Studios

Boston, Feb. 9.

Mrs. Blanche Dingley Mathews, who conducts master piano teaching schools in this city, Portland, Me., and Denver, Colo., returned last week from Denver. She plans opening a school in Kansas City in the immediate future.

George W. Chadwick and Wallace Goodrich of the New England Conservatory of Music will be guest conductors of the People's Symphony Orchestra, Mr. Chadwick on Feb. 17 and Mr. Goodrich on March 23.

Marjorie Moody, soprano; Carl Webster, cellist, and Henry Levine, pianist, recently gave a joint concert before the Berlin (N. H.) Woman's Club.

Carmine Fabrizio, concert violinist, will give his annual New York recital in Aeolian Hall, New York, on the afternoon of Feb. 18.

Gladys de Almeida Mackey, soprano, gave several groups of songs before the Exeter Music Club, Exeter, N. H., Jan. 23. She was cordially received.

J. H. HARDER.

Eighteenth Century Art Fostered in Boston Series

BOSTON, Feb. 9.—A series of four candlelight concerts has been announced by the recently-formed Eighteenth Century Musical Association, which was organized to cooperate with the Eighteenth Century Orchestra. The first of the series will be given on Sunday evening, Feb. 24, at the St. James Theater. The object of the Eighteenth Century Musical Association is the promotion of wide interest in the art of the Eighteenth and earlier centuries. Membership in the association is open to all who are interested in the revival of the old masterpieces. In the four concerts to be given the orchestra will appear, as in the past, in the costumes of the period, including white wigs, and the entire program will be played by candlelight. Raffaele Martino, conductor of the orchestra, has brought from Europe an unusual collection of old manuscripts which have never been heard in this country. Several of these and Haydn's "Farewell" Symphony, which created such a delightful impression last year, will be features of the program of Feb. 24 at the St. James Theater. W. J. PARKER.

Springfield, Mass., Hears Rachmaninoff

SPRINGFIELD, MASS., Feb. 9.—Sergei Rachmaninoff played on Tuesday evening, Jan. 26, in the auditorium here, and the audience, though not large, was most enthusiastic. The artist played Bach's Second English Suite, a Chopin Nocturne and the Scherzo in C Sharp Minor, Tchaikovsky's Variations, Opus 19; two of his own tableau studies; the "Hopak," on which he collaborated with Moussorgsky, and numbers by Mendelssohn and Liszt. JULIAN SEAMAN.

To Publish Suite by E. H. Lemare

BOSTON, Feb. 9.—The White-Smith Music Publishing Co. has accepted an organ suite by Edwin H. Lemare entitled "Six Picture Scenes for Organ." Mr. Lemare is an organist of international reputation. He has served as municipal organist in Portland, Me.; San Francisco, and as official organist at the Panama Exposition, in the latter city, several years ago. The suite is now in press. W. J. P.

BOSTON, Feb. 9.—When Roland Hayes, tenor, while giving a recital in Symphony Hall on Sunday, learned of the death of ex-President Wilson, he sang, in touching tribute to his memory, William Arms Fisher's "Goin' Home."

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WILMINGTON MUSIC CENTER DEVELOPING

Success of Student Orchestra Speeds Plans for Professional Body

By Thomas Hill

WILMINGTON, Feb. 9.—The work of Wilmington's music center is progressing actively. It is organized under the auspices of the Wilmington Music Commission, of which Mayor LeRoy Harvey is president, but is under the direction of the Student Orchestra Association, of which Edna Turner Bradfield is conductor and Mrs. William T. Moseley, manager.

CHOIRS AND RECITALISTS SHARE TORONTO CALENDAR

Oratorio Society and Glee Club in Annual Concerts—Noted Artists Hailed in Recitals

TORONTO, CAN., Feb. 8.—The Toronto Oratorio Society, under the leadership of Dr. Edward Broome, gave a successful performance of Handel's oratorio, "The Messiah," at its annual concert in Massey Hall on Jan. 14. The chorus, which numbered 200 singers, did excellent work and was admirably assisted by the New Symphony. The soloists were Winifred Thomas, soprano; Florence Fenton-Bax, contralto; Albert David, tenor, and Fred Patton of New York, bass.

The University of Toronto Glee Club appeared at Convocation Hall on Jan. 24 in its annual concert and sang successfully under the baton of J. M. Sherlock. The soloists were Mme. Lugin-Fahey, soprano, and Geza de Kresz, violinist, both warmly applauded. Madge Williamson and Ruby Ramsay were accompanists.

Moriz Rosenthal, pianist, was given an enthusiastic reception at his recital at Massey Hall on Jan. 23. A group of Chopin numbers was particularly effective.

Alberto Salvi, harpist, drew a large audience to Massey Hall on Jan. 15, when he appeared in recital, with Lois Erie Watson of Toronto, contralto, as assisting artist.

Mark Hambourg, pianist, who gave a recital in Massey Hall on Jan. 17, was enthusiastically applauded, and had to play several encores. W. J. BRYANS.

Flonzaleys Welcomed in Huntington

HUNTINGTON, W. VA., Feb. 9.—The Flonzaley Quartet played an interesting program at Marshall College auditorium on Jan. 23, under the auspices of the music departments of the college. A capacity house greeted the visitors, who were received with marked favor. The program comprised Haydn's Quartet in G, Op. 77, No. 1; the Andantino from Gliere's Quartet in A Minor Op. 1; The Four Sleepy Golliwogs' Dance, from "Lady Audrey's Suite," by Howells; Bridge's "Sir Roger de Coverley," and two movements from Dvorak's American Quartet. MRS. H. A. LAWRENCE.

Pastor Says "Farewell" with Music

TORONTO, Feb. 9.—Unable owing to loss of speech to take any speaking part in his farewell services at St. Augustine's Anglican Church on Sunday last, the retiring rector, Canon F. G. Plummer, who is a musician, said a farewell by presiding at the organ at both services. The church orchestra promoted by Canon Plummer played at the evening services. Always foremost in movements for the improvement of church music, Canon Plummer has set a large number of sacred productions to music and has also published a book of his works. W. J. BRYANS.

Dupré Soloist with Springfield, Mass., Orchestra

SPRINGFIELD, MASS., Feb. 9.—Three thousand persons, it is estimated, assembled in the Auditorium on Jan. 24 to hear the Springfield Municipal Orchestra in its second concert of the season. Arthur H. Turner conducted. The soloist was Marcel Dupré, organist of the Cathedral of Notre Dame in Paris, and the feature of the program, Alex Guil-

The Student Orchestra has already given two symphonic concerts at the Playhouse on Sunday afternoons which have called forth capacity audiences. It now is endeavoring to provide Wilmington with the material for a first-class symphony orchestra and, with the aid of the new music school, has an even opportunity for success.

Classes in piano, violin and voice already have been formed, and an adult chorus will be organized this coming week. From these it is anticipated a symphonic organization will be made.

Meanwhile the second annual series of Sunday afternoon concerts is being given with much success at the Playhouse and Aldine Theater. The attendance averages 1400 persons.

mant's Symphony in D Minor, for organ and orchestra, was admirably interpreted. Mr. Dupré played with artistic judgment, and the work of R. S. Hitchcock, first viola of the orchestra, was also notable. Mr. Dupré played his own Variations on an Ancient French Carol, his "Cortege and Litany" and some en-

cores. The orchestral program included the "Euryanthe" Overture, the "Good Friday Spell" from "Parsifal," the vivacious waltz movement from Tchaikovsky's "Thorn Roses" Suite and the fiery "Caucasian Sketches" of Ippolitoff-Ivanoff. JULIAN SEAMAN.

Concert Outlook Prosperous in Toronto

TORONTO, Feb. 8.—Support accorded to leading artists in Toronto since the season commenced in October has been remarkable. It is believed that the business of Massey Hall, Toronto's large auditorium which seats 3000 persons, with space for 400 more on the stage, will exceed that of any previous year. "The business in high-class concerts has been remarkable," states Norman Withrow, manager of the hall. "Music is more than holding its own in this city. Men in larger numbers are giving their support. Two concerts this season—those of Paderewski and De Pachmann—and were particularly notable for the number of children who attended."

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"I think it is the best of its kind I have ever seen. I have read it with great pleasure, and am commending it to my friends."—W. H. P. Faunce, President Brown University, Providence, R. I.

"It is clear and concise and written in an engaging style. It is ingenious in its manner of dealing with the materials and is the work of the mind of a genuine teacher."—G. S. Dickinson, Dept. of Music, Vassar College.

"The best thing of its kind I have ever seen, and there is not an uninteresting sentence. I hope to use it as a textbook in my high schools next year."—Mabelle Glenn, Director of Public School Music, Kansas City.

"A small book, full of facts most interestingly set forth, so that the layman can get from it a wealth of information and the musician can enjoy known things put in a new way."—Alice E. Bivins, Dean, North Carolina College for Women, Greensboro, N. C.

"Professor Gehrken has surpassed himself in his new work, which covers the entire ground of musical understanding. The illustrations drawn from the sister arts of architecture, painting and literature are most happy."—James T. Quarles, Professor of Music, University of Missouri, Columbia.

"The book is extraordinarily good. Few publications that have appeared in the last few years seem to me to promise to contribute so much to musical education as it does. The range of topics is all that it should be and only what it should be, the treatment is authoritative, and the style of writing, while clear and pointed, is yet easy and attractive."—Will Earhart, Director of Music, Pittsburgh Public Schools.

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 MUSICAL AMERICA.

NEW YORK, FEBRUARY 16, 1924

A TIMELY BENEFACTION

ONE of the healthiest and most significant mani-
 festations in the country's cultural life is the
 increasing tendency of men of large means to assist
 the cause of musical education. The outstanding
 benefactor, the late A. D. Juilliard, performed an
 act of incalculable importance when he placed his
 millions at the disposal of American music students
 and institutions. George Eastman, creator of the
 great music school which bears his name, and patron
 saint of the Rochester Philharmonic, is another
 notable musical altruist whose benefactions are
 clearly destined to exert an important effect upon
 the progress of native musical art. And now comes
 the well-known publisher, Cyrus H. K. Curtis, who
 has just endowed the Curtis Institute of Music in
 Philadelphia.

The tendency, of which Mr. Curtis' generous act
 is the latest illustration, is unmistakable. Our
 wealthy men are more and more becoming cognizant
 of the importance of music as a civilizing and
 cultural influence in the nation's life. Where the
 majority of our public schools and universities still
 accord only a grudging and wholly inadequate posi-
 tion in their curricula to music study, private indi-
 viduals, more enlightened and progressive, are mak-
 ing it possible for music to take something like its
 rightful place in the general educational scheme.

It is thrice fortunate for art in general and for
 America in particular that there should be men wise
 and generous enough to place their fortunes and
 personal interest at the service of music. Under
 present conditions, music schools, animated by
 purely artistic ideals, are hard put to it to sub-
 sist without a fairly lavish endowment. The
 great symphony orchestras face an identical prob-
 lem; in both instances expenses heavily overbalance
 receipts. Aside from State subvention, the sole
 solution apparently resides in private benefactions,

and thus far individuals willing to give without stint
 have not been lacking.

The Curtis endowment is announced at a moment
 when interest in music and in culture generally is
 at a high point in America. There is no doubt that
 the snobbish attitude which has long prevailed on
 the one side and the suspicion and intolerance
 toward artistic matters which have till lately per-
 sisted on the other, are fast crumbling. In their
 place we are witnessing the birth of a lively curi-
 osity, a willingness to give the thing a chance; the
 sense of fair play instinct in our people triumphing
 over baseless prejudice. The metamorphosis is as
 gratifying as it is necessary. And while such gen-
 erous and far-visioned men as Juilliard, Eastman,
 Curtis—to name but a few outstanding figures—are
 playing a rôle of monumental importance in mold-
 ing and guiding public opinion in the direction it
 should take, their work would be sadly hampered
 were it not for the altered outlook on things artistic
 which has grown up to America.

"PELLEAS" AT THE METROPOLITAN?

ALTHOUGH no official announcement has as yet
 been forthcoming, the indications are that next
 season will see Debussy's operatic masterpiece,
 "Pelléas et Mélisande," installed in the repertoire
 of the Metropolitan. The fact that Mr. Gatti-
 Casazza has the opera under serious consideration,
 together with the widespread public desire that un-
 doubtedly exists to see this treasure of French lyric
 drama added to the Metropolitan's list, will, it is
 hoped, bring about its adoption. Since 1910, when
 Oscar Hammerstein closed the doors of his opera
 house, there has been a steady demand among ad-
 mirers of this beautiful score that it be included in
 the repertoire of the Broadway house. The inti-
 mate character of the work, its peculiarly delicate
 and fragile quality, has doubtless caused Mr. Gatti-
 Casazza to hesitate over mounting it in so large an
 auditorium as the Metropolitan. Yet the rather
 similar problem of Mozart's "Così Fan Tutte" was
 successfully solved by the use of an inner stage; and
 it may be that some such device will be utilized if
 "Pelléas et Mélisande" is given. A work so indis-
 putably great should no longer be absent from this
 stage. It is impossible to conceive of a more worthy
 or welcome addition to the French repertoire or to
 the repertoire in general.

AID FOR MICHIGAN STUDENTS

ANOTHER evidence of the fine-spirited attitude
 of State Federation club members toward
 musical education is provided by the recent action
 of the State Board of the Michigan Federation of
 Music Clubs. The latter has established a scholar-
 ship fund for the assistance of students, whereby
 money will be available as a loan without interest
 to worthy students living in Michigan. This is a
 form of practical aid which, extended to the right
 type of music student, is likely to pay rich artistic
 dividends. Many students sorely in need of an
 extra year or two of finishing study, yet lacking the
 immediate means to make that possible, will find in
 such a fund precisely the sort of assistance they
 require. Later on, after suitable technical prepa-
 ration has placed material rewards within their
 reach, they will be amply able to repay the sums
 advanced. It is a plan which, carried out in the way
 laid down, should prove eminently practicable; cer-
 tainly, earnest students will welcome it, and appre-
 ciate the spirit which underlies it, with whole-
 hearted gratitude.

WHEN NEW YORK CHEERS

WHETHER Igor Stravinsky is the earth-shak-
 ing genius that his adherents proclaim, or
 simply a most brilliant and highly organized musical
 temperament, his compositions have stirred New
 York this season in an almost unprecedented man-
 ner. The staid children of Knickerbocker have to
 be mightily moved and worked upon before they so
 far forget the drowsy conventions of the concert-
 room as to arise and cheer a piece of music. Aye,
 and a few opposing souls made bold enough to add
 a sibilant accompaniment of hisses to the clamor
 which followed the recent productions of the
 Russian's "Renard" and "Sacre du Printemps." These
 are excellent signs, both of the vitality of the
 music and of a vigorous receptive spirit on the part
 of our audiences. People who throw aside the
 polite mask and cast the bit from their mouths
 have been deeply moved, have felt music. Lively and
 prompt reactions to stimuli are an evidence of
 abounding life.

Personalities



Photo © Keystone View Co.

A Well-Known Operatic Pair "at Home"

In their Paris home Lucien Muratore, tenor, and his
 wife, Lina Cavallieri, soprano, have a music room where
 many of their happiest hours are spent. Since com-
 pleting his engagement with the Chicago Opera two
 seasons ago, Mr. Muratore has been singing in various
 European capitals. His return to the United States next
 season for a concert tour has been announced.

Copeland—George Copeland, pianist, has arranged
 incidental music for the performances of Hauptmann's
 "Hannele," which are to be given in a series of special
 matinées under the auspices of the Theater Guild in
 New York. The score to accompany the impressive play
 is arranged for a small ensemble of harps, violins,
 cello and flute.

Brée—Malwine Brée, *vorbereiter* to Leschetizky
 during his years of teaching, now lives quietly in
 Vienna. Writing to Jocelyn Foulkes, MUSICAL AMER-
 ICA's representative in Portland, Ore. Mme. Brée said
 recently: "I have read with interest the copy of your
 paper which you sent me. Among my pupils from other
 countries are again several talented Americans. As
 for concert activity here, it is very brisk."

Gordon—Various singers have been known as col-
 lectors of more or less curious objects, but one of the
 hobbies attributed to Jeanne Gordon, contralto of the
 Metropolitan, is a penchant for porcelain china dime-
 banks! Although it must be admitted that a hard-
 working prima donna might conceivably have a few
 spare pennies to deposit in such contrivances, Mme.
 Gordon regards them entirely as art objects.

Wagner—In several recent seasons Charles L. Wag-
 ner, New York concert manager, braved the winds of
 popular favor by venturing into the realms of the the-
 atrical producer. The latest acquisition to his mana-
 gerial banner is Mrs. Fiske, the noted American actress.
 Mr. Wagner plans to present her in a series of pro-
 ductions this season, including, it is said, "The Rivals,"
 "Hedda Gabler" and "Becky Sharpe," the last a drama-
 tization of Thackeray's novel.

Persinger—A rare piece of good fortune befell Louis
 Persinger, violinist, recently, when John C. Ogden, a
 widely known collector of old instruments, visited San
 Francisco. Having heard the artist play, Mr. Ogden
 voluntarily offered to lend him one of his choicest treas-
 ures, the Guarnerius violin known as the "Scottish"
 Joseph. Made by the master in 1741, it has passed
 through the hands of several famous artists of the
 past, and Mr. Persinger is particularly happy to have
 been granted the unconditional use of it.

Danise—The order of Commendatore has been con-
 ferred upon Giuseppe Danise, baritone of the Metro-
 politan, by the King of Italy, in recognition of the sing-
 er's services to Italian musical art. Presentation of the
 decoration was made to Mr. Danise by Consul-General
 Bernardi last week. The singer is also an officer of the
 French Academy. The baritone entertained a number
 of his artist friends at a luncheon at a prominent New
 York restaurant last Sunday. The song-birds made a
 gala event of the meal, congratulating Mr. Danise on
 his new distinction.

Peppercorn—The New York recital last week of Ger-
 trude Peppercorn, English pianist, brought a new artis-
 tic personality to our shores. Mme. Peppercorn is the
 wife of Stacy Aumonier, writer, whose work is familiar
 to American readers. Concerning the difficulty of two
 artists sharing one roof, the pianist laughingly related
 to an interviewer on her arrival that she and her hus-
 band kept studios outside their home for their actual
 work. "But I see no reason why two artists should
 not be congenial," she concluded, "as they are quite
 likely to understand one another perfectly."

Puccini—Giacomo Puccini, the composer, finds recrea-
 tion from the arduous task of putting the finishing
 touches on his new opera "Turandot" by going duck
 hunting. He spends two hours daily in the labors of
 composition, according to a recent copyrighted dis-
 patch from Rome to the New York Herald. Puccini,
 who recently paid a visit to the Italian capital to con-
 fer with Premier Mussolini on a matter concerning
 his copyrights, is reported to have declared that the
 new work is progressing satisfactorily "both quanti-
 tatively and qualitatively."

Point and Counterpoint

By Cantus Firmus, Jr.

Silver Threads Among the Mane; or The Passing of "Pagliacci" Jim



WE were much affected by the sad tale of the retirement of a figure famous for many years on the boards of the theater at Ravinia. The noble, glassy eyes of the celebrity refused to drip with weaking tears when the last curtain fell upon the erstwhile scenes of her triumph in "Pagliacci." Though doubtless sick of heart, the fine artist turned to the hay-bin and discriminatingly selected therefrom a fine and juicy *morceau*. We refer to "Pagliacci" Jim, the donkey, who has been permanently pensioned from the ranks of Ballatellas and Ariosos.

A few bits of affecting dialog are related by Theodore Stearns, who, it seems, paid a visit to the great one at her manager—we mean *ménage*. Writing in the *New York Telegraph*, Mr. Stearns quotes the celebrity thus:

"I entered opera just forty years ago," the diva said. "In the chorus. I'm not ashamed of it. . . . I created a rôle in 'Isabeau,' a very modern opera, but it didn't last very long. I think it was given twice. Any of the music would have fitted my voice perfectly. After I retire, I shall write a book. I shan't have to be polite to critics any more. I shall call it 'Neddas I Have Known.'"

* * *

The Crucial Moment

A CERTAIN vocalist who harbored a notion that he had considerable operatic talent had persistently dogged the footsteps and haunted the offices of the impresarios, eternally hoping for recognition.

After some years he was at last rewarded for his pains with a rôle. True, he appeared for less than three minutes in the third act and he would sing only the words, "It is!"

For weeks he studied attitudes, striking, awesome. His repast on the opening night consisted of cough drops.

In a trance he stood in the wings until the prompter hissed his cue.

Majestically he strode forth upon the boards. Leveling an accusing finger at the villain, he fixed him with a sinister glare and, with gripping intensity, lilted the words, "IS IT!"

* * *

More "Clustered" Tones

THIS is an era of revolutionary technical systems, when the elbows are used to deflect piano keys. Therefore, when some East Side youngsters in New York invaded a motion-picture theater last week and promenaded over the organ keys, they should have been hailed with loud acclaim. Instead they were hailed to court for their temerity in displaying—nay, beating!—the drum which they had appropriated from the orchestra pit. The *New York Herald* reports that when the authorities investigated, they found muddy footprints on the or-

gan keys. "We thought we could play it with our feet!" explained Tony, aged twelve. The harrowing results of an age of player-piano virtuosity?

* * *

A Choo-Choo Chase

A SOPRANO of the Metropolitan Opera recently departed for a concert tour in warm latitudes—to be precise, in anti-Volstead Havana. According to a vivid account published in a New York morning newspaper, it was only after extreme shaving of minutes that she made the Key West boat for Cuba.

Owing to a traffic jam the diva didn't get to the Pennsylvania Station until nearly three minutes after the train for the South pulled out. On the word of her press representative, she then proceeded as follows:

1. Hired a special engine.
2. Wired to Richmond to hold the express.
3. Stood in the locomotive cab and sang the "Love-death" from "Tristan and Isolde."

This is a pointer to other prima donnas in a similar predicament!

* * *

WRITING of Ernest Bloch's "Sche-lomo," played by the Philadelphians in New York last week, Olin Downes of the *Times* was made by the composer to pronounce it a work of "ancestral glandeur." Has the theory of gland transplantation penetrated even to austere regions where music shrills and has its minor eleventh?

* * *

OUR indefatigable brother columnist of the *New York World* writes:

There once was a goof from the ghetto Who played on the *cornu bassetto*

In movements *maestoso*

He only was so-so,

But wow! when he played *allegretto*!

How about:

A chap with a *basso profundo*,

Whose sister played duets *secondo*,

Said "It would be great

If we'd federate!"

So they founded a new *Saengerbund*, O!

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to day, but beyond that it would not seem to be of any particular use.

? ? ?

Diet for Singers

Question Box Editor:

1. Are there any things which one can eat that are beneficial to the voice? 2. Should singers follow any particular regimen in eating? K. P.

Savannah, Ga., Feb. 9, 1924.

1. Pineapple is said to be good for the voice and nuts to be bad, but like most things "said to be" there is little or no foundation for the saying. 2. This is a question on which singers differ. Some do not eat for many hours before an appearance and others make no variation

in their regimen. Good health is conducive to good singing, and anything that you find bad for you individually will be bad for your voice.

? ? ?

Why No "G & S"?

Question Box Editor:

Can you tell me why Gilbert & Sullivan operas are not given more frequently in this country when London has a season of them practically every year? "YUM-YUM."

New York City, Feb. 10, 1924.

No, unless it is the general indifference of theatrical managers to what is really excellent in music and their fondness for the second-rate!

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

American Debuts

Question Box Editor:

When and in what rôles did the following artists make their American debuts: 1. Marianne Brandt. 2. Emma Nevada. 3. Sofia Scalchi? V. T.

New Haven, Conn., Feb. 9, 1924.

1. "Fidelio," Jan. 14, 1884. 2. "Amina," Nov. 24, 1884. 3. "Arsace," Dec. 20, 1882.

? ? ?

"The Devil's Trill"

Question Box Editor:

Can you give me the story about the composition of Tartini's "The Devil's Trill"? K. B. B.

New York City, Feb. 9, 1924.

Tartini is said to have heard Veracini play in Venice in 1714, and feared failure through appearing after him. A sinister-looking man appeared in his rooms the day of his concert and told him he would guarantee his success if Tartini would turn over to him his affianced bride. In spite of thinking that the stranger was the Devil, Tartini agreed, and during his concert his agony

over losing his beloved was such that he played his sonata like one inspired and achieved a triumph. On returning to his lodging, he found a letter from the girl, saying that she had gone back to her parents with her father's friend, Count Scarpi, having listened at the door while the bargain with Scarpi was being struck.

? ? ?

That Everlasting "Break"!

Question Box Editor:

Can you explain what the "break" is in the voice? E. K.

Bâton Rouge, La., Feb. 8, 1924.

The break is the place where the mechanism of the voice has to be altered in order to continue the scale.

? ? ?

Using the Metronome

Question Box Editor:

Do you advocate using the metronome in vocal practice? M.

Youngstown, Ohio, Feb. 8, 1924.

In technical studies it is useful to insure uniformity of speed and also to check up on increasing velocity from day

Contemporary American Musicians

No. 314

Howard Hanson

HOWARD HANSON, composer-conductor, was born at Wahoo, Neb., Oct. 28, 1896, received his grade and high school education there, graduated from Luther College Conservatory, Nebraska, and later continued his musical studies at the School of Music of the University of Nebraska. He completed his second year of post-graduate work at Institute of Musical Art, New York, under Dr. Percy Goetschius, and studied at Northwestern University, Evanston, Ill., 1915-1916. His other teachers were Peter C. Lutkin and Arne Oldberg. He was professor of theory and composition in College of the Pacific, San Jose, Cal., 1916-1919, Dean of School of Fine Arts, 1919-1921. Won the first competitive fellowship in musical department of the American Academy in Rome, 1921. Compositions writ-



Underwood & Underwood
Howard Hanson

ten at the Academy include two piano quintets, played by the Quartetto Romano; "Nordic" Symphony; two Symphonic Poems, "North and West" and "Lux Aeterna," and a String Quartet commissioned for the Berkshire Chamber Music Festival in 1925. Also commissioned to write the choral work for the Triennial Festival in Leeds, England, in 1925. Mr. Hanson returned to the United States in January, 1924, to conduct the American premiere of his "North and West" which was given by the New York Symphony in New York, Feb. 3. As a conductor, Mr. Hanson has been guest with the Los Angeles Philharmonic for the festival in 1920, the San Francisco Symphony. He conducted a concert of American music with the Augusteo Orchestra in Rome in May, 1923, giving the first performance of his Symphony in E Minor. He composed and conducted the music for the California Forest Play in 1920, and has also composed the music for the 1924 Blossom Festival. He has contributed articles on Theory of Music and Acoustics to MUSICAL AMERICA and the Scientific American. His Symphonic Rhapsody has been played by the Los Angeles Philharmonic under Rothwell and his Symphonic Poem "Exaltation" by the San Francisco Symphony under Hertz.

VISITORS BRIGHTEN CHICAGO'S SUNDAY

Paderewski, M  ro, Casals and
N. Y. String Quartet
Give Programs

CHICAGO, Feb. 9.—Ignace Paderewski, Yolanda M  ro, Pablo Casals and the New York String Quartet competed for the favor of concertgoers on Sunday afternoon.

At the Auditorium Theater, where Paderewski played, every available seat was taken, although the pianist had appeared in the same theater only one week before. The audience was fired with something of the master's own gleams, and would not leave until the curtain finally fell, about half-past six o'clock, after many encores. The pianist was in wonderful form, and played with fire, contrast and brilliance, with flashing colors lighting up the etudes and walses and sonatas. His pianissimo in the Beethoven Sonata in D Minor, was of ethereal and haunting beauty. An experience long to be remembered, too, was his playing of Schumann's "Man Lebt Nur Einmal," given as an extra.

Casals, in the Studebaker Theater, had an admirable program and his playing had those graces which distinguish the genius from the mere virtuoso. Bach's Sonata in D, a Concerto in D by Tartini, Schumann's "Stuecke von Volkston," and a group by Faur  , Sgambati and Granados were included in the list of works.

Yolanda M  ro's piano recital at the Playhouse was for the benefit of the scholarship fund of the Gamma chapter of the Sigma Alpha Iota Sorority. She played delightfully. The Chopin Variations in B Flat gave her opportunity to display all of her mastery of piano mechanics. Her left hand is little less than astounding. Her style and taste were beyond reproach, and her playing of a Beethoven Sonata was an exhibition of rare poise and serenity.

The New York String Quartet made its first Chicago appearance at the Blackstone Theater. In pianissimo passages they disclosed a lovely, haunting tone of soft beauty, and they gave the forte passages with great power. In the Beethoven Quartet in C Minor, they disclosed a careful solicitude for the directions of the composer, with a ruggedness of tone in true Beethoven character. F. W.

Musical Variety Is New Venture

CHICAGO, Feb. 9.—Stroup, Phillips & Booth, musical managers, have started a novel idea in their "Musical Variety," which was opened last Sunday night in Lyon & Healy Hall, and has been going all week. Eight attractions are listed each night, including Ivan Steschenko, bass; Ambrose Wyrick, tenor; Mildred McCoogan, dancer; Albert Buccieri, accordion player; Dorothy Bell, harpist; Kathryn Witwer, soprano, and Florence Galijikian, pianist.

Gould Sings With Edison Orchestra

CHICAGO, Feb. 9.—Herbert Gould, bass, was soloist on Thursday night with the Edison Symphony in Orchestra Hall. Morgan L. Eastman conducted. Mr. Gould sang "The Floral Dance" by Moss, and "The Living God" by O'Hara. The concert was well attended.

Friedberg Heard with Chicago Symphony

CHICAGO, Feb. 4.—Carl Friedberg, pianist, was the soloist in a superb performance of Beethoven's "Emperor" Concerto with the Chicago Symphony at its pair of concerts on Friday afternoon and Saturday evening of last week. The pianist rose to considerable heights as interpreter of the majestic work, and the accompaniment provided by the local forces under Frederick Stock was a worthy one. The artist received a number of recalls and gave several encores after the work.

Calls Program-Building Peculiarly Important Problem for Pianists



Cecile de Horvath, Pianist

CHICAGO, Feb. 9.—The art of program-building is unusually important for a pianist, says Cecile de Horvath, who has just been putting her ideas into effect on a long tour that took her from Texas in the Southwest to Mobile, Ala., in the South, Kansas in the West and Pennsylvania in the East.

"There are no words to help get over the message of the composer, and therefore the pianist must pay very careful attention to secure contrast and restful variety, so as not to fatigue the attention of the audience by too much sameness. Programs should be neither hackneyed nor too heavy, but, on the other hand, they should not be too light.

"I have learned on my tours that it is never well to play more than one sonata on a program. If no sonata is given, then I sometimes play as much as two fairly heavy numbers, but no more. Part of the program must be light, in order to balance the heavy numbers. Romantic and picturesque music, such as Chopin nocturnes, some of Schumann and some (but not too much) of the modern music is preferred by the public to classical sonatas.

"Audiences like to have their imagination stirred. Rhythmic, humorous bits, such as Goossens' 'March of the Wooden Soldiers,' are relished by the hearers. There should, of course, be great variety in the choice of numbers. For encores I like to play things that the pupils are studying, for instance the Chopin Polonaise in A Flat Major or the 'Raindrop' Prelude or the Schubert-Liszt 'Hark, Hark, the Lark.'

"The musical appreciation throughout the country is very great. A pianist cannot afford to give less than her best in the smaller places, for, as concerts are less frequent than in the cities, and people frequently come fifty miles or more to attend, the events should be made as artistic and memorable as possible. The subtlest effects are caught, although perhaps not always understood.

"In the large centers it is bad to play compositions that the cities are hearing constantly. People are human and are easily tired. I remember one year in Chicago when practically every piano recital included Chopin's B Minor Sonata.

"It is more difficult to build up an effective, unhackneyed program than to include pieces everybody plays, but it pays in the end. This is a restless age, and people welcome the unconventional. Competition is severe, and a pianist can stand out only through individual emotional and spiritual qualities."

BRASLAU SOLOIST IN GRANADOS' "DANTE"

Contralto Applauded With
Chicago Symphony—Nov-
elty by Busch Played

CHICAGO, Feb. 9.—Sophie Braslau was soloist at the Chicago Symphony's brace of concerts in Orchestra Hall on Friday and Saturday of this week. She has learned the beauty of sustained tone, and has acquired a pianissimo of exquisite texture and still she possesses the great volume of tone, the great warmth and vitality that made her contralto voice admired when she made her Metropolitan Opera debut some years ago.

She sang a group of Moussorgsky songs with intense dramatic feeling, and discovered the spiritual meaning of the Russian master's music. She also did, rather exquisitely, the little solo in the finale to Granados' symphonic poem, "Dante" and sang with glorious tone the "Gerechter Gott" aria from "Rienzi."

A novelty on the orchestral program was an "Indian Rhapsody" by Carl Busch of Kansas City. The composer conducted. The work is scholarly, is patterned on traditional lines, and had an interesting fugue. Besides a great deal of attractive melody, it brings into play a good technical knowledge of the modern orchestra.

Frederick Stock, his right arm still in a sling, conducted the orchestra in a fine performance of Gluck's "Iphigenie en Aulide" Overture and Tchaikovsky's "Casse Noisette" suite with his left hand. He then gave the baton to Eric Delamarter, assistant conductor. F. W.

In Chicago Studios

Chicago, Feb. 9.

CHICAGO MUSICAL COLLEGE

Flo Dickinson and Lucille Quinn, pupils of Burton Thatcher, gave a joint recital at Edgewater Beach Hotel last Sunday. Mr. Thatcher, baritone, has been engaged for the performance of Bach's St. Matthew Passion, which the Apollo Club will give this month in Orchestra Hall. Else Barge, of the faculty, was engaged to play at the Chicago Theater for one week, beginning last Monday, and will be at the Tivoli Theater the week of Feb. 11 and the Riviera Theater the week of Feb. 18. Martha Kretz, pupil of Mrs. Howatt in the department of expression, is understudy in "Abie's Irish Rose" at the Studebaker Theater, and plays the lead at matinees.

GUNN SCHOOL OF MUSIC

Francis Arnold, pianist of the faculty, is on a vacation in Egypt. Horace Stroth, boy soprano, pupil of Stuart Barker, sang a program of songs at the Auburn Park Methodist Church last Sunday, and also sang on the musical variety program in Lyon & Healy Hall this week. Lee Pattison, American pianist, has been teaching at the Gunn School. Harold Ayres, violinist, of the faculty, appeared in joint recital with Charles Marshall, tenor of the Chicago Civic Opera, at Pontiac and Mount Pleasant, Mich., Jan. 30 and 31.

MUHLMANN SCHOOL OF OPERA

When Mary Garden recently visited the Muhlmann School, which is the operatic department of the Gunn School of Music, six pupils of Adolf Muhlmann sang for her, and won praise. They were Frieda Stoll, Ann Kelley, Lowell Wadmund, George Garner, Sonya Klein, W. Besse and Berte Long.

AUDITORIUM CONSERVATORY

William S. Schwartz, pupil of Karl Buren Stein, was tenor soloist at the gala concert for the benefit of the B. M. Z. Old People's Home at the State-Lake Theater on Monday. Other pupils of Mr. Stein who appeared in public during the week are Ruth Hein, soprano,

who sang a group of songs at Naperville, Ill., last Monday at the annual opening of the Royal Neighbors of America; and Mildred Meyer, mezzo-soprano, and Stephen Pepich, tenor, who sang scenes from "Trovatore" in costume at the formal opening of the new Bohemian-American Hall in Lawndale last Sunday.

DE HORVATH STUDIO

Amy Degerman, piano pupil of Cecile de Horvath, gave a recital before the Rogers Park Women's Club recently.

BUSH ORCHESTRA PLAYS

Draws Soloist From Last Stand of
Second Violins

CHICAGO, Feb. 9.—The orchestra of the Bush Conservatory gave its second concert of the season on Tuesday evening in Orchestra Hall, Richard Czerwonky conducting. The program opened ambitiously with Tchaikovsky's Symphony No. 5, which was given in masterly style, with careful attention to shading, and rich, singing tone in the strings. Especially noteworthy were the colorful inflections and the admirable ensemble. The Adagio cantabile, played in memory of the late Gustaf Holmquist, was a heart-warming outpouring of melody and harmony.

The orchestra showed the unusual musicianship of its personnel by choosing as violin soloist a player from the second violin section, Edith Kendall. This calls to mind the recent winning of first violin prize in the American Federation of Musicians' contest, and the obtaining also of second place in the contest by two members of the viola section of the orchestra.

Miss Kendall, in Wieniawski's Concerto in D Minor, showed herself a really skilled player. Robert Sanders gave a sparkling reading of Saint-Sa  ns' Piano Concerto in C Minor, and Florence Newman and Bernard Schweitzer sang the soprano and tenor duet from the first act of "Carmen." Czerwonky's players closed the program with a lilting performance of Strauss' "Roses of the South." F. W.

Rigg Returns from Tour

CHICAGO, Feb. 9.—J. Burlington Rigg, concert baritone, has just returned from a recital tour of Pennsylvania. He has been introducing many fine but little known songs in English on his programs.

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OPERA SERIES ENDS IN SAN FRANCISCO

Local Singer and Conductor
Aid San Carlo Forces—
De Gogorza in Recital

By Charles L. Quitzow

SAN FRANCISCO, Feb. 9.—The San Carlo Opera Company concluded its local series with performances of "Otello," "Lucia," "Bohème," and "Traviata," Jan. 29 to Feb. 1. Manuel Salazar made a good impression as *Otello* and was well supported by Bianca Saroya as *Desdemona* and Mario Basiola as *Iago*. Demetrio Onofrei as *Rodolfo* in "Bohème" and Miss Saroya as *Mimi* were particularly effective. Claire Harrington of San Francisco replaced Consuelo Escobar as *Musetta* on short notice, due to the illness of the latter.

"Traviata" was conducted by Arturo Casiglia, chorus master of the San Francisco Opera Association, in order to relieve Carlo Peroni, whose task has been a heavy one during the local season. Mr. Casiglia proved a very capable substitute.

Emilio de Gogorza won the plaudits of a large audience when he appeared in recital at the Columbia Theater on Feb. 3, under the management of Selby C. Oppenheimer. He sang works of Brahms, an aria from Gluck's "Iphigenie in Aulide," four Basque folk-songs, six songs by Manuel de Falla, and miscellaneous pieces by Debussy, Frank Bridge, Homer, and O'Hara. Helen Winslow proved a worthy accompanist.

Appearing with the Chamber Music Society of San Francisco at Scottish Rite Auditorium recently, Ethel Leginska, pianist, made an excellent impression as an ensemble player. Especially enjoyable was the Weber G Minor Trio as played by Miss Leginska, Elias Hecht, flautist, and Walter Ferner, cello. The Schubert Quartet in G Minor and a Quintet by Nandor Zsolt, the latter never given here before, closed the program. The audience, as usual, was a large one.

The "Fortnightly" recital at the St. Francis Hotel on Feb. 4, under the management of Ida G. Scott, was given by Nathan Firestone, viola player of the Chamber Music Society, and Ellen Edwards, pianist, of this city. Together the artists played Rebecca Clarke's Sonata for Piano and Viola, and Schumann's "Marchenbilder." Miss Edwards gave three modernistic sketches, "Water Nymphs," "Heartsease," and "Fireflies," by Frank Bridge, and Busoni's Transcription of a Bach Choral Prelude as an extra.

Walter Ferner, leading 'cellist of the San Francisco Symphony, was soloist at the seventh popular concert on Sunday, Feb. 3. In Servais' "O cara Memoria," he displayed excellent technique, a fine, round tone, and expressive style.

The patronage accorded Alexander Koshetz's Ukrainian National Chorus has encouraged that organization to return to San Francisco for a series of five concerts at the Tivoli Opera House. The first concert of the new series was given before a full house on Jan. 31.

American Conservatory in Concert

CHICAGO, Feb. 9.—Pupils of the American Conservatory gave their mid-winter concert at Orchestra Hall on Wednesday night, with the assistance of the Chicago Symphony. A varied program was presented in admirable style, the program including operatic arias from "Tosca," "Aida" and "Roi de Lahore," and violin and piano concertos by Chopin, Vieuxtemps, Tchaikovsky, Saint-Saëns and Mendelssohn, an organ sonata by Piutti, and a Hungarian Fantasy by Liszt. Adolf Weidig conducted with admirable musicianship. The pupils who took part were Louis Nespo, Reuben Marcus, Richard Oliver, Irving Lipschultz, Eva Polakoff, Julius Braeckelaere and Sonia Feldman of Chicago; LeRoy North, Bridgeport, Neb.; Mrs. Isabelle Bellows, Waukegan, Ill.; and Milla Ybarra, Mexico City.

Marie Sundelius, at Metropolitan for Seven Years, Plans N. Y. Recital Début

(Portrait on front page)

MARIE SUNDELIUS, soprano of the Metropolitan Opera Company, has just completed a concert tour which took her to the Pacific Coast and which also included a number of concerts in the East. Later this season she will be heard again at the Metropolitan and she will give her first New York recital in Carnegie Hall on Sunday evening, March 16. It is an interesting and curious fact that an artist who has been a member of the Metropolitan Company, for seven years has still to make her New York recital début.

Having been wholly trained in the United States for both concert and opera, Mme. Sundelius had the unique experience last fall of returning to her native country, Sweden, and of scoring an extraordinary success in both concert and opera. Mme. Sundelius was born in Varmland, and came to the United States when ten years old. Last fall she sang in ten operatic performances at the Royal Opera in Stockholm and filled fifteen concert engagements in various Swedish cities. In her operatic

appearances she sang her favorite rôles including *Mimi*, *Nedda*, *Micaela* and *Sophie*, and captivated not only her audiences but the critics, who referred to her as a worthy successor to Jenny Lind and Christine Nilsson. She was invited to return in the fall of 1924 to fulfill engagements throughout the Scandinavian countries.

For many years Mme. Sundelius made her home in Boston, and she is a special favorite with New England audiences. She has been heard a number of times in that section this season, including appearances in Boston, and will return to fill a concert date in North Adams on March 7.

Mme. Sundelius was recently one of the guests at a dinner at the Hotel Astor given by prominent New Yorkers for Mrs. Edward MacDowell, widow of the famous American composer. Mme. Sundelius has been very active in the past in promoting an interest in MacDowell's works. By special request, at the conclusion of the dinner, she sang several songs by Grieg, a composer who was much admired by Mr. MacDowell.

NEW CHORUS STIRS OREGON AUDIENCE

Choral Forces Combine with
Portland Symphony—
Heifetz Plays

By Jocelyn Foulkes

PORTLAND, ORE., Feb. 9.—An event indicative of gratifying musical progress was the first concert of the Portland Symphony Chorus of 200 voices in conjunction with the Portland Symphony at the Auditorium on Jan. 30. Carl Denton, conductor of both organizations, received well merited applause from the audience.

The orchestral numbers were the "Poet and Peasant" Overture and Grieg's "Sigurd Jorsalfar." Herman Hafner sang the tenor part in Cole-ridge-Taylor's "Hiawatha's Wedding Feast" with stirring effect. E. Maldwyn Evans artistically delivered the baritone solos in Carl Busch's "Paul Revere's Ride." Frederick Goodrich was at the organ.

Jascha Heifetz, violinist, was presented by the Elwyn Concert Bureau before the largest audience of the season at the Auditorium on Jan. 28. He held the rapt attention of his listeners throughout the program, which consisted of the Grieg Sonata in C Minor, for violin and piano, and compositions by Saint-Saëns, Sarasate, Dvorak, Juon, Burleigh and Chopin-Wilhelmj. Isidor Achron displayed skill in accompanying and in the piano part of the sonata.

An innovation at the Apollo Club Chorus' concert on Jan. 29 was a group of songs by the MacDowell Club Chorus of Women. W. H. Boyer directs both choruses. The program was excellently arranged and a feature was the "Lost Chord" sung by the Apollo Club and accompanied by Edgar E. Coursen and William McCulloch, pianists, and Ralph Hoyt, organist. May Van Dyke Hardwick played for the MacDowell Club.

Estrid Buck Gives Recital

CHICAGO, Feb. 9.—Estrid Buck, mezzo-contralto, singing in Italian, Norwegian, French, German and English, made a pleasing impression at her recital in Kimball Hall on Thursday evening. Her voice is pleasant, smooth and agreeable throughout its range, and very effectively used. Miss Buck put into her interpretations of Siding's "The Cry of a Bird" and three songs by Grieg that atmosphere of the north that seems to belong to them, with dramatic eloquence and emotion in their delivery.

ST. PAUL GREET'S MASON SYMPHONY

Work Repeated Under Bâton
of Verbrugghen—Welsh
Choir Heard

By Florence L. C. Briggs

ST. PAUL, Feb. 9.—Daniel Gregory Mason's Symphony, No. 1, in C Minor, performed in Minneapolis on Jan. 25 by Henri Verbrugghen's forces, was repeated here by this orchestra at a recent concert. Mr. Mason, from his place as guest in the box of an orchestra patron, acknowledged the applause of the audience. The work was enthusiastically received and well performed.

Dusolina Giannini was again soloist and was greeted with acclamation in Verdi's aria, "Ritorna vincitor," and a group of Italian folk-songs. Tchaikovsky's "Nutcracker" Suite again proved its popularity.

The Rhondda Welsh Choir was presented by the Lion's Club in a concert at the Orpheum Theater and gave a fine demonstration of choral singing by male voices. The concert was given for the benefit of the blind in St. Paul and realized a worth-while sum.

Ruth Breton, violinist, was presented in recital by the Schubert Club in the People's Church, with Edith Robinson, a local artist, at the piano. The audience was highly pleased with their playing of the Tartini G Minor Sonata for violin and piano, the Goldmark Concerto and a group by Brahms-Joachim, Paul Juon, Debussy and Wieniawski.

Local artists were presented by the Schubert Club in Junior Pioneer Hall on a recent afternoon. Helen Atchison Greene, pianist, played works by Beethoven, Chopin and Liszt. Olive Emerson, soprano, with Mary Keegan at the piano, gave arias and songs by Mozart, Fourdrain, Hageman, Josten and La-Forge. Duets for soprano and baritone, sung by Harriet Casady and Howard Laramy, included excerpts from "Nozze di Figaro," "Don Giovanni" and "Thais." Celius Dougherty, pianist, was also represented as composer.

CHICAGO, Feb. 9.—William Mitchell, tenor, recently fulfilled engagements in Buffalo, Kansas City, and in Mississippi, as well as singing in Chicago for the West End Woman's Club, the West End Chamber of Commerce, the Rogers Park Woman's Club and the Iroquois Club.

ROTHWELL CONDUCTS RUSSIAN NOVELTIES

Recitals by De Pachmann and
Series by Pavlowa Ballet
Rouse Los Angeles

By Bruno David Ussher

LOS ANGELES, Feb. 9.—Rachmaninoff's E Minor Symphony was performed with great beauty of tone and phrasing by the Philharmonic Orchestra, under Walter Henry Rothwell, at a recent concert. The "Funeral March" from "Götterdämmerung" and the "Tannhäuser" Overture were also warmly applauded.

Mr. Rothwell led the Philharmonic Orchestra in Arensky's Suite, "Silhouettes," at the popular afternoon concert of Feb. 3. It is a composition in five movements, several of which are notable for their clever orchestration. Elinor Marlo, mezzo-soprano, was a pleasing soloist.

Vladimir de Pachmann gave two piano recitals here on Jan. 31 and Feb. 2, under the management of L. E. Behymer. The noted pianist played superbly in works by Chopin, Schubert, Schumann and Mendelssohn. His technic and legato style are inimitable.

Anna Pavlowa and her Ballet Russe attracted capacity audiences in a series of appearances under the management of Mr. Behymer. Eight programs were given, including a number of novelties.

Ethel Leginska's appearance under the auspices of the Los Angeles Chamber Music Society on Feb. 1 marked the inauguration of a new policy of presenting well-known artists in ensemble with local chamber music units. Miss Leginska was first heard in the Beethoven Sonata, Op. 26, and in "The Fury Over a Lost Penny," playing with telling style. Her own piano compositions, "The Gargoyles of Notre Dame," "Dance of the Little Clown," "Cradle Song," "Dance of the Puppet," "At Night" and "Scherzo, after a Tagore Poem," proved novelties and were much acclaimed. Miss Leginska revealed admirable qualities in the Brahms Quintet in F Minor, Op. 34, with the Philharmonic Quartet, made up of Sylvain Noack, Henry Svedrofsky, Emile Ferir and Ilya Bronson. The latter ensemble also gave the Mozart Quartet in G, No. 1.

J. B. Poulin led the Ellis Club and fifty members of the Philharmonic Orchestra in a successful miscellaneous program on Jan. 27. Miss Marlo was the soloist and Mrs. M. Hennion Robinson, accompanist.

Alexander Stewart, who inaugurated the Music Week movement on the Pacific Coast, has been appointed to give a course in community music at the University at the University of Southern California. Attendance is included in the credit system for degrees.

Elinor Altman, the pianist, was one of the assisting artists at a recent musicale at the Ritz-Carlton, New York. Miss Altman played a group of compositions by Stojowski and Chopin.

SUMMY'S CORNER

Writing in the *Musical Courier*, Frank Patterson, Associate Editor of that paper enthusiastically hails

Harmonic Material and Its Uses

By Adolf Weidig

"as a really important contribution to the literature of musical theory." "It is a book big in content," says Mr. Patterson, "a book for the musician, the thinker, the seeker after truth." "It is not merely an instruction book, it is for those who desire to go ahead, to reach the heights." "And the more students it reaches the better will it be for the future of music in America!"

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MILWAUKEE THROGS HEAR NOTED VISITORS

Paderewski and Kreisler
Among Others Presented
in Brilliant Week

By C. O. Skinrood

MILWAUKEE, Feb. 9.—Four concerts in four days recently attracted almost 10,000 persons to local concert halls. On Saturday night, Jan. 26, Fritz Kreisler opened the four-day series with some 2,000 people at the Pabst Theater, all the house and the stage would hold. On Sunday came Guy Maier and Lee Pattison, duet pianists, heard by about 1500 persons, also at the Pabst. On Monday came Reinald Werrenrath, who drew about 1000 to the same theater. Then on Tuesday came Paderewski, who drew a packed house of 5000 in the concert division of the Auditorium.

The Kreisler and Paderewski attractions were under the management of Marion Andrews, the Maier and Pattison appearance for Margaret Rice and the Werrenrath recital for the Arion Musical Club.

Aged perceptibly in the last twelve-month, Kreisler, however, maintains his art as warm and charming as ever before. He spoke here of the work he and Mme. Kreisler are doing in feeding 1200 Berlin mothers and children daily. He is playing, he says, to finance this work. Works of Franck, Tartini, Hubay, Paderewski, Tchaikovsky and other composers were played with the old-time depth of feeling and understanding; in fact, his playing made a deeper impression than ever before.

Paderewski held his audience under the spell of his art, crowds around the stage demanding more and more until he lengthened his program to 11:20 p. m. The regular program included the Beethoven Sonata in D Minor, the Bach-Liszt Fantasia and Fugue in G Minor, Brahms' Variations on a Theme by Paganini, the group of Chopin and the Mozart-Liszt "Don Juan." There were countless "extras."

Maier and Pattison played with lively rhythms and buoyant spirit and aroused their auditors to a high pitch of enthusiasm in Mozart, Bax, Ravel, Saint-Saëns and Dohnanyi numbers.

Mr. Maier gave a recital alone on Monday afternoon, Jan. 28, at the Shorewood Public School in Shorewood, a suburb of 5000 population. He talked and played by turns and succeeded admirably in holding the interest of 1000 youngsters. The children were allowed to sing, whistle and clap their hands and otherwise work off their steam and share in the sharp rhythms of Mr. Maier's piano playing.

This is believed the first time in the history of Milwaukee that a pianist has tried to give children a musical message via the lecture and demonstration route. Mr. Maier's system seems to work remarkably well. The stories told, the stimulus to the child's imagination, the skillful playing of numbers which are descriptive, all contrived to hold a remarkable degree of attention.

Despite the rather small audience, due to the congestion of music events into four days of time and the competing at-

traction of Sothorn and Marlowe, Mr. Werrenrath gave one of the finest programs ever given here. The program was given entirely in English, the Arion Club having required this by written contract.

Cecilia Hansen, violinist, who played here with the Chicago Orchestra with Eric DeLamarter conducting on Jan. 21, revealed herself as a performer of genuine artistry. She plays warmly, fluently, with clean-cut phrasing and graceful rhythms, and makes friends immediately.

The Harmonia-Kalina Polish Singing Society lately packed the South Side Armory for the Polish operetta, the "Czardas Princess." Later it was given twice in the Pabst Theater as a benefit. Edmund J. Czerwinski directed.

Leading organists of Milwaukee aided recently in giving a program at the Lake Park Lutheran Church. A trio of singers also took part in the program.

Adele Rankin Entertains for Laros

Adele Rankin, soprano and teacher, entertained in honor of Earle Laros in her Metropolitan Opera House studios on the afternoon of Jan. 26. Mr. Laros played two of his own compositions, and Miss Rankin was heard in John Prindle Scott's "April Time." Others who participated in the program were Ethel Dobson, who sang "Morning" by Speaks and Woodman's "A Birthday"; Earle Tuckerman, baritone, in an aria from "Hora Novissima"; Wallace Radcliffe in John Prindle Scott's "Old Road," and Herman Piston, violinist. Among those present were Doral Bethman, Gustav Becker, M. Bragdon, W. Blackledge, Thomas Joyce, Esperanza Garrigue, Kenneth Lozier, Elizabeth Patterson, M. B. Swaab, Baroness von Klenner and Ida Geer Weller. Jersey City pupils of Adele Rankin were heard recently in a concert for the School Extension Committee. Hazel Wilkinson and Charles Wesling were also heard recently in Jersey City, fulfilling a short engagement at the Crystal Palace. Alice Johnson has been engaged to sing at the German Lutheran Church in Jersey City and Elizabeth Marrett has been engaged to sing at St. Paul's Lutheran Church in Easton, Pa. Elizabeth Garrison is singing at the Tompkins Avenue Congregational Church in Brooklyn.

Pupils of Franklin Riker Sing

Franklin Riker, tenor and teacher, presented several pupils in recital at his Metropolitan Opera House studios recently. Marion Dill, soprano, sang songs by Handel, Lieurance and Fox; Duane Everson, tenor, was heard in numbers by Donaudy and Brahms and a Negro spiritual, and Rosalba Cerussi, soprano, sang an aria from Ponchielli's "Gioconda" and a song by Brahe. George Everett, baritone, sang an aria by Massenet and Burleigh's "Just You"; Elizabeth Price, soprano, was heard in a Puccini aria and songs by Scott and Franz, and Ronald Greene, bass, sang songs by Luzzi, Schubert and German. The work of the pupils was characterized by a natural and easy emission and they sang with a feeling for style and with intelligence. G. F. B.

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Centenary of Beethoven's "Ninth" Recalls Incidents at Its Première

[Continued from page 5]

the "Ninth" was completed. Between the last days of this year and February, 1824, the composer returned to lodgings in Vienna and the symphony was written out in score.

Schindler relates many interesting facts of the première—how Beethoven faltered in the fear that his music was "not understood" in Vienna and also that the concert would prove a financial fiasco. One day, we are told, the celebrated singer Sontag visited him, and in the course of the conversation she guaranteed to provide "a full house" for the concert. Beethoven addressed a request to Count Brühl in Berlin relative to a performance in that city. But his friends—including a number of noblemen—thereupon addressed a laudatory memorial to him urging him to give a concert in Vienna.

Beethoven took a genuine pleasure in this flattering address, and was so profoundly moved that he went for a long, silent walk. But when it was published in the newspapers by his admirers, he was filled with rage lest it should be supposed he had made it public.

The lengthy negotiations by which the Court Theater by the Kärnthnerthor and singers and instrumentalists were hired cannot be retailed here. But the greatest obstacle was the fact that some excerpts from the Mass were to be included, and this was forbidden by the censor, as the church opposed performances of ecclesiastic music in a theater. Through the intervention of Count Lichnowsky, this official was won over, on the understanding that the Mass excerpts were to be billed as "hymns!"

At length the "grand musical" concert was given on May 7, 1824, with Beethoven himself beating time among the players—though the kapellmeister in charge had told them to heed only his own baton. The composer was a dignified figure despite the fact that he wore his old green frock coat, as he had no black! He could not hear the music, and the pathetic anecdote is now celebrated of his failing even to hear the applause of the fashionable Viennese audience until someone plucked him by the sleeve and showed him the hundreds of clapping hands. Then he turned and bowed. The soloists in the Symphony were Mlles. Sontag and Unger, and Messrs. Haizinger and Seipelt. The soprano chorus could not reach the highest tones with ease, it is recorded, and—as in many a later performance—solved the difficulty by omitting some of them!

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Huberman and Bilotti to Play with Stransky Forces

Bronislaw Huberman, violinist, and Anton Bilotti, pianist, will be the soloists in the fifth Sunday afternoon subscription concert of the State Symphony in the Metropolitan Opera House on Feb. 17. Mr. Huberman will play Mendelssohn's Violin Concerto and Mr. Bilotti will be heard in Liszt's "Dance of Death." The orchestral numbers will be Schubert's "Unfinished" Symphony, Smetana's Symphonic Poem, "Vltava" and Berlioz's Rakoczy March.

Southland Singers Give Program

The Southland Singers, Mme. Emma A. Dambmann, founder and president, gave a concert at the Hotel Plaza recently. The program was given by the Zimber Trio, which played works by Tchaikovsky, Schubert, Ivanoff and Glazounoff; Arline Thomas, soprano, a pupil of Mme. Dambmann, in a Verdi aria and songs by Cadman, Rimsky-Korsakoff and Allitsen, and Myrtle Stitt Mason, contralto, in an aria from "Gioconda" and songs by Carpenter, MacFayden and Gilberté. The accompanists were Lucille Blabe and Vera Stetkewicz.

Skrobisch Pupil Applauded

Herman Bailen, baritone, a pupil of Jean Skrobisch, sang before a large audience at the Labor Lyceum in Brooklyn recently. Mr. Bailen sang the "Hymn of Free Russia," "Two Giants" by Stolipin and "Der Wanderer" and "Aufenthalt" by Schubert. He was loudly applauded for the quality of his voice and his musicianly gifts and was given several recalls.

Mrs. Bready Gives Operalogues

Mrs. George Lee Bready, operarecitalist, numbers among her recent engagements an evening at the Ampico Studios, where she presented a recital on "Coq d'Or," and at the Baldwin School in Bryn Mawr, Pa., where she presented "Boris Godounoff." In each engagement, Mrs. Bready was received with much enthusiasm.

Singing Teacher Must Have Different Method for Each Pupil, Says Fucito

THERE is no such thing as a method of teaching singing, says Salvatore Fucito, Italian. "There are many methods, but there cannot be one that is better than another. It all depends on the individual pupil. It is like a patient's reaction to a doctor's treatment. Sometimes milk cures, sometimes it kills. Certain exercises and a certain method of voice placing help some students and hinder others. That is why a singing teacher cannot explain his method. He has too many of them."

Mr. Fucito, who came to America with Caruso after the war, was for many years coach of the famous tenor. "I had a studio in Berlin for fifteen years or more," he says, "I never thought of coming to America. Then the war came and I went back to Italy. After the armistice, I met Caruso again in Milan. He was without a coach. He asked me to come to America and I came."

Through his association with Caruso and Giovanni Martinelli, Mr. Fucito has come to be known as a specialist in tenors, but he protests that he is not. He has worked with both of them, but he has worked with many other singers, including Laura Robertson of the Metropolitan Opera and Giuseppe Lombardo, tenor.

A coach to be good must also be a singing teacher, Mr. Fucito declares. "Otherwise, he is nothing but an accompanist, and that is not enough. Even great singers, who have arrived, must work. I coached Mr. Martinelli, every day, for three years and his voice shows how he has worked. You can't let a voice go, no matter how good it is. It can get rusty, like any other instrument. That is why a coach who is a singing teacher is necessary.

"It is not enough to correct the diction, or the note. If the sound of a vowel is too dark, the coach must be able to show



Salvatore Fucito and Mrs. Fucito on the Porch of Their Summer Studio at Ridgefield Park, N. J.

the singer how to correct it. If the phrasing is wrong, he must see to it. He must listen for each intonation. He must understand the coloring and shading of the voice. Singers are beginning to realize this. They find that it is not enough for them to learn a part. They must study it. They cannot do it alone. They do not always see their mistakes. They do not work hard over the right things. They do not know what is best for them. They may have a method and it may be the wrong one for them."

Most methods, Mr. Fucito agrees, are good for someone, none of them is good for everyone. It is the test of a good teacher, he believes, to study his pupil and discover which method will benefit him most.

Maurice Rosenfeld, music critic of the Chicago Daily News, was in New York recently on his way from Boston, where he reviewed the opening of the Chicago Civic Opera for his paper.

Gescheidt Pupils Discuss Voice

"Voice and Its Normal Development" was the theme of an interesting discussion by pupils of Adelaide Gescheidt at her studios on the evening of Feb. 5. The discussion, which included demonstrations of various points, was followed by a program by several promising pupils. Marjorie Caddell, soprano, sang songs by Curran, Glen and Del Riego; Mary Campbell Scott, soprano, was heard in songs by Donaudy, Rubinstein, La Forge and Woodman, and Mabel Hayes, soprano, sang "Hymn to the Night" by Campbell-Tipton and songs by Roberts and La Forge. Marshall Monroe, tenor, sang Rachmaninoff's "At Night," Chadwick's "Before the Dawn," Yradier's "La Paloma" and a song by Serradell, and Irene Jacques, soprano, was heard in Fourdrain's "Le Papillon," Staube's "L'Heure Silencieuse" and songs by Tchaikovsky and Curran.

Harry Kaufman Accompanies Violinists in Important Recitals

Harry Kaufman, pianist and accompanist, has won the regard of many violinists for his accompaniments, as shown by the list of his engagements recently. Mr. Kaufman was accompanist for Carl Flesch in a Philadelphia recital on Jan. 21, and played for Maximilian Pilzer in his New York recital in the Town Hall on Feb. 3. He was scheduled to play for Benno Rabinowitz at the Commercial High School in Brooklyn on Feb. 8, and will play for Carl Flesch in his New York recital in the Town Hall on Feb. 25. He will also accompany Fredric Fradkin and Mischa Mischakoff in Carnegie Hall recitals this month.

Schnitzer to Play with Orchestras on Pacific Coast

Germaine Schnitzer, pianist, will appear as soloist with the San Francisco Symphony, under Alfred Hertz, on March 7 and 9, and will be heard with the Los Angeles Symphony on March 14 and 16. She will also appear in recital next month in Portland, Seattle, Stockton, Duluth and other cities.



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Viola Beck van Katwijk

In a series of modernist works for piano, including "Dusk on a Texas Prairie," Viola Beck van Katwijk of Dallas has aimed to depict the moods of the country in which she lives. This number and a genre piece, "The Jester," were played this season on the all-American piano programs given by Ash-

ley Pettis in a number of cities. Mrs. van Katwijk is of German descent, but was born in Dallas, where she now resides. Her husband, Paul van Katwijk, a Dutch musician of excellence, is head of the music department of Southern Methodist University in that city. Both are active in the musical life of Dallas, frequently playing in collaboration at public concerts.

National Opera Club Celebrates

The National Opera Club of America, Katherine Evans von Klenner, founder and president, gave its tenth annual operatic program and ball in the ballroom of the Waldorf-Astoria on the evening of Jan. 24. Paul le Perrier, with Frances Woodward at the piano, gave "Pagliacci" as an operatic piece, followed by a program given by members of the club. Those who participated were Katherine Noak Fiqué, Mignon Spence, Mathilde Redlauer, Mrs. Nathan Loth, Anna M. Backhaus and the Club Choral under the direction of Carl Fiqué. Arthur Baer, tenor, was heard in solos from Mascagni's "Cavalleria." The presidents of the various women's clubs in the city were guests of honor.

Dudley Buck Pupils Sing Songs by Ware and Speaks

Songs by Harriet Ware and Oley Speaks were sung by pupils of Dudley Buck in a program given at his studio on the evening of Jan. 23. Miss Ware was represented by "To Lucasta" and "Mammy's Song," sung by Leslie Arnold, baritone; "Wind and Lyre" and "Moonlight," by Elbridge Sanchez, tenor; "The Red Rose Speaks" and "The Call of

Radha," by Valerie McLaughlin, soprano; "Boat Song" and "Sunlight Song" by Gladys Durham, soprano, and "Hindu Slumber Song" and "Joy of the Morning," by Ella Good, contralto. Songs by Mr. Speaks included "The Elder Blossom" and "The Hills of Kerry," sung by Dilys Morris, mezzo-soprano; "When Love Is Gone" and "Beloved, It Is Morn," by Ella Good; "If You Become a Nun, Dear," and "Lane to Ballybree," by William Guggolz, baritone; "Under the Wide and Starry Skies" and "On the Road to Mandalay" by Leslie Arnold, and "Sylvia" and "Morning," sung by Mr. Sanchez. Miss Ware was at the piano for her songs and Elsie T. Cowen accompanied the singers in songs by Mr. Speaks. The large audience was demonstrative in its applause.

Pupils of Margaret Anderton Heard

Pupils of Margaret Anderton, pianist and teacher, held two meetings in her studio on Jan. 15 and 22. The program on the first afternoon was given by Miss Woodward, Miss Chapin, Master Lutz and Mrs. Ford, and included Chopin's Concerto in E Minor, Beethoven's "Emperor" Concerto, the first movement of the Grieg Concerto and a two-piano arrangement of a Mozart Sonata. The orchestral parts were played by Miss Anderton. The second program was given by Miss Hagerty, Miss Shaw, Mary and Jessamine Goodard and Miss Morris, and included works by Beethoven, Chopin, Haydn, Mozart, Chamade and others.

Fiqué Chorus Sings in Brooklyn

The Fiqué Choral Club, Carl Fiqué, director, gave a concert before an enthusiastic audience at the Hotel Bossert, Brooklyn, on the evening of Jan. 31. The chorus sang with much spirit and no little finesse. The program included numbers by Boscowitz, Densmore, Molloy, Abt. Bargiel, Arditi and "The Talk of Marietta," both words and music of which were by Mr. Fiqué. Charles Hargreaves, tenor, was heard in an aria from Meyerbeer's "L'Africana," and a group of songs, and Mr. Fiqué played several piano solos which brought him much applause. Incidental solos were sung by Elsie Ludwig Garretson, Caroline Wilkens, Eugenie Lahm, Elena Merrill, Emma Chapman, Margaret Schubert and May Vickers. G. F. B.

Baxter-Harper Pupils Engaged

Minia Gilsow, soprano, a pupil of Edith Baxter-Harper, has been engaged as soloist at Hanson Place Baptist Church and Temple Beth Avarth, Brooklyn. She has also been heard recently in concert at the Brooklyn Academy of Music, at Terrace Garden and on Long Island. Elsie Ehrens, soprano, who is in her third year as soloist at St. Paul's Congregational Church, has been heard recently with the Morning Choral at the Brooklyn Academy of Music and as assisting artist at a performance of Parker's "Holy Child," given under the di-

rection of Dr. Dewall. Florence Mason appeared in a concert of the Society of Southern Singers and gave a recital recently with Irene Franklin.

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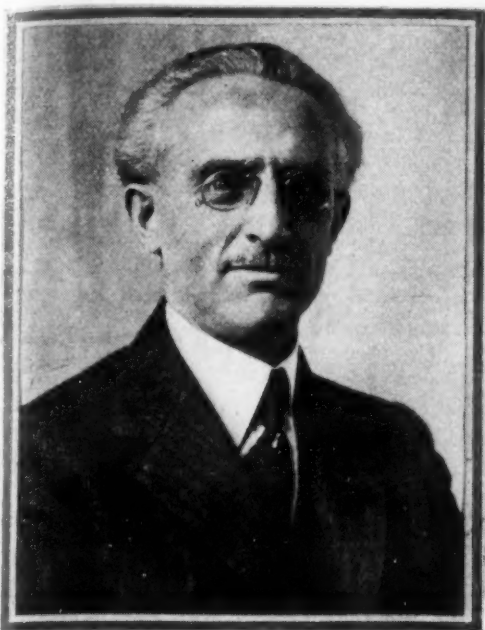


Photo by A. T. Beale

Robert Lawrence, Who Will Direct Summer Classes for Community Song Leaders at the West Chester, Pa., Normal School

WEST CHESTER, Feb. 9.—The Pennsylvania Summer Session for the training of teachers and supervisors of music will be held at West Chester from June 30 to Aug. 8. The courses to be offered include those for supervisors of music, for special teachers of music in the Junior High Schools and for supervisors of instrumental music.

Two new features to be added next summer are a band and orchestra school, offering instruction on all band and orchestra instruments, for beginners and advanced players, and a course for the training of community song leaders, under the direction of Robert Lawrence.

The faculty list for the session includes: Dr. Hollis Dann, director, head of music, Department of Public Instruc-

tion, Harrisburg, Pa.; Bernice White, instructor in music, Hunter College, New York City; Prof. William H. Hoerrner, head of department of music, Colgate University, Hamilton, N. Y.; Helen Allen Hunt, teacher of singing, Boston; David E. Mattern, director school orchestras and instrumental classes, Rochester, N. Y.; Robert Braun, musical director, Braun School of Music, Pottsville, Pa.; Bruce A. Carey, director of music, Girard College, Philadelphia; B. F. Stuber, director of instrumental music, Grade Schools, Detroit; Lucy Duncan Hall, teacher of Dalcroze Eurythmics, Francis W. Parker School, Chicago; Mabel Elsworth Todd, lecturer on perfect poise of body as related to voice development and health, Boston; Elizabeth Colwell, teacher of practical appli-

cation of Miss Todd's principles of poise, Boston; Lida J. Low, teacher of singing, New York City; Clara F. Sanford, assistant director of music, Department of Public Instruction, Harrisburg, Pa.; Josiah Morse, professor of psychology and philosophy, University of South Carolina, Columbia, S. C.; C. Edward Hausknecht, head of department of music, State Normal School, West Chester, Pa.; Gertrude K. Schmidt, State Normal School, West Chester, Pa.; Leontine Roberts, teacher of Dalcroze Eurythmics, Chicago; Mildred Bailey, assistant supervisor of music, New Bedford, Mass., and Sarah K. White, director of music, St. Joseph, Mo.

Many other well-known names appear on the list of teachers for the 1924 session.

ELMAN IN INDIANAPOLIS

Athenaeum Chorus Appears Under Bâton of DeWitt Talbert

INDIANAPOLIS, Feb. 9.—Mischa Elman was warmly applauded in recital on Sunday afternoon, Feb. 3, at the Murat Theater, when he appeared under the management of the Ona B. Talbot Fine Arts Enterprises. His program included Nardini's Sonata in D, Vieuxtemps' Concerto in A Minor, and numbers by Sarasate, Mozart-Friedberg, Beethoven-Elman, Chopin-Wilhelmj, Loesser and Rimsky-Korsakoff-Franko. Among his encore-pieces were the Preislied from "Meistersinger" and Schubert's "Ave Maria." The accompanist was Joseph Bonime.

The Athenaeum's male chorus made its first appearance under the bâton of the new conductor, DeWitt Talbert, on Monday evening, Feb. 4, assisted by Lillian Adam-Flickinger, soprano. The choral numbers included "Hail, Smiling Morn" by Spofforth; Nevin's "Oh, That We Two Were Maying," and other pieces. Mrs. Flickinger's beautiful voice was heard in songs by Gretchaninoff, Pergolesi, Debussy, Brahms, Logan, Campbell-Tipton and Hageman. Paula Kipp was accompanist.

PAULINE SCHELLSCHMIDT.

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HAIL CHAMBER PROGRAMS

Des Moines Hears London String Quartet and Local Trio

DES MOINES, IOWA, Feb. 9.—The London String Quartet made its first appearance in Des Moines at the Fort Des Moines Hotel under the auspices of the Fortnightly Club, Mrs. Harris Coggeshall, President. The Mozart Quartet in D Minor, No. 13; H. Waldo Warner's "Pixy Suite," and Debussy's Quartet in G Minor, Op. 10, were artistically played, and several encores had to be given.

The Alpha Beta Chapter of the Sinfonia Fraternity presented the Sinfonia Trio, composed of Paul Stoye, piano; Arcule Sheasby, violin, and Franz Kuchan, 'cello, at Hoyt Sherman Place Auditorium on the afternoon of Feb. 3. A packed house showed its appreciation of the fine work of the Trio in the following attractive program: Trio Op. 65, Dvorak; Sonata in A Minor by Maurice Ravel, for violin and 'cello, and Trio, Op. 50, Tchaikovsky.

The Y. M. C. A. Glee Club sang with fine effect at the First Methodist Church auditorium under the direction of Clifford Bloom. Arcule Sheasby, violin; Clifford Bloom, tenor, and Roland Lash gave solo numbers.

Christian Jordan, head of the piano department at Des Moines University gave an attractive recital recently.

HOLMES COWPER.

Greet Annie Laurie Leonard in Huntington

HUNTINGTON, W. VA., Feb. 9.—Annie Laurie Leonard, contralto, gave a song recital in the auditorium of the First Presbyterian Church on Jan. 29, and was cordially welcomed by a large audience. Mrs. Leonard, whose voice is of beautiful quality, sang arias by Rossi and Saint-Saëns; Italian, French, and English folk-songs, and numbers by Brahms, Schubert, Reimann, Hue, Bemberg, Ganz, and Curran. Julian Williams played skillful accompaniments.

MRS. H. A. LAWRENCE.

Cleveland Prepares for Memory Contest

CLEVELAND, Feb. 9.—Unusual preparations have been begun for this year's music memory contest. The final event, with all groups competing, will be held in Masonic Hall on April 25, under the auspices of the Musical Arts Association. The Cleveland Orchestra will play numbers from a list of thirty-five works. Through the cooperation of the orchestra, the children of the public, parochial and private schools of Greater Cleveland have in the last few seasons benefited magnificently in their musical education. Numerous literary and musical clubs and Parent-Teachers' Associations have begun work with great zest and enthusiasm on this year's contest.

FLORENCE BARBYTE.

Elizabeth Bonner, contralto, will be soloist with the Mendelssohn Choir of Toronto on Feb. 21.

Many Cities Acclaim Griffes Group on Long Transcontinental Tour



Members of Griffes Group, All Aboard for Next Stop—Left to Right: Lucy Gates, Sascha Jacobinoff and Olga Steeb

The Griffes Group, composed of Lucy Gates, soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist, which is now on a transcontinental tour of three months, is having the most pronounced success since its organization by Catharine Bamman three seasons ago. The ensemble has appeared in the principal cities of the South and was particularly successful in New Orleans and Albuquerque and in Tucson, where the artists were guests of Harold Bell Wright, the novelist. They have been given fine receptions in many cities in California and will end their tour with a series of engagements in Canada. Many places where they have appeared this season have requested dates for concerts next year.

Pittsfield Symphony in Sixth Concert

PITTSFIELD, MASS., Feb. 8.—Goldmark's "Rustic Wedding" Symphony, Bizet's "Arlesienne" Suite, the "Freischütz" Overture, and Beethoven's C Minor Concerto, with Arthur Rosenbaum as the soloist, comprised the program for the sixth concert of the Pittsfield Symphony, under the bâton of Ulysses Buhler, on the afternoon of Jan. 27 at the Union Square Theater. These works were played with fine effect, and the audience was enthusiastic. Emily Roosevelt Chadderton, soprano, was also warmly applauded for arias by Handel and Mozart, and a group of modern songs.

ELEANOR MCCORMICK.

Wilmington Hails Sokoloff Forces

WILMINGTON, DEL., Feb. 8.—The Cleveland Orchestra appeared in concert here on Jan. 23 under Nikolai Sokoloff. The performance was under the auspices of the Delaware Musical Association. Mr. Sokoloff's program included Beethoven's "Leonore" Overture; the "Dance of the Happy Spirits," from Gluck's "Orfeo"; "Molly on the Shore," by Percy Grainger, and Rimsky-Korsakoff's "Scheherazade."

Sing "Messiah" in Pittsfield

PITTSFIELD, MASS., Feb. 9.—Handel's oratorio "The Messiah" was performed recently by a Pittsfield choir of 250 voices, a forty-piece orchestra, and the following soloists: Laura Littlefield, soprano; Cora Foster, contralto; James C. Morton, tenor, and Arthur Middleton, bass. Charles F. Smith was the conductor.

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DETROIT, Feb. 9.—Detroiters made the acquaintance of Siegfried Wagner on Jan. 31, when he conducted a special concert given by the Detroit Symphony. A fair-sized audience was in attendance, and greeted Mr. Wagner cordially. Two of his own compositions were included in the program, the preludes to "An Allem ist Hütchen Schuld" and "Sonnenflammen," the latter proving the more popular because of its light character. The overture to "The Flying Dutchman," the "Siegfried Idyl," the "Prelude and Love-Death" from "Tristan and Isolde" and the overture to "Tannhäuser" completed the program, at the close of which the audience, following the lead of Ossip Gabrilowitsch and the orchestra, rose to applaud.

Richard Crooks was soloist with the Detroit Symphony on Sunday afternoon, Feb. 3, and was enthusiastically applauded by a big audience at Orchestra Hall, when he sang "Lohengrin's Narration" and the Preislied from "Meistersinger." Mr. Crooks was recalled to the stage fourteen times. Victor Kolar and his players shared in the honors of the concert in a program which included the

"Robespierre" Overture, the "Sylvia" Ballet, Smetana's "Moldau," a Goldmark composition, a Strauss Waltz and the Bacchanale from "Samson and Delilah." The Detroit Symphony was heard in the fourth concert for young people on the morning of Feb. 2. Edith M. Rhett's discourses entertainingly upon "Composition in March and Dance Form," and Victor Kolar and his men played attractive examples, such as Schubert's "March Militaire." Other numbers played were Skilton's "War Dance," Czibulka's "Fly Minuet" and the "Blue Danube" Waltz.

Elizabeth Gutman gave a program of songs of many nations in the Statler Hotel recently, under the auspices of the Detroit chapter of Hadassah.

ARTISTS VISIT PROVIDENCE

Hayes and Nikisch Among Recital-
Givers—Local Groups Active

PROVIDENCE, R. I., Feb. 9.—Roland Hayes, tenor, appeared on Jan. 27 for the second time this season in a local recital. A large audience, filling the Albee Theater, was held spellbound by his singing. Mr. Hayes was well accompanied by William Lawrence. The concert was under the local management of Albert Steinert.

On Sunday also Mitja Nikisch and George Jordan, violinist of this city, played. This was the first time Mr. Nikisch has been heard here, and he was enthusiastically received. Mr. Jordan also created a favorable impression. Thomas McQuaid was accompanist. This was the second concert sponsored by the Providence Music League.

Another of the series of delightful evenings of "Operalogue," at the home of Mrs. Caesar Misch, was held on Tuesday evening. "In a Persian Garden," by Liza Lehmann was given by local singers: Geneva Jeffers, soprano; Jean Wilkins-Beckender, contralto; Willard Amison, tenor, and Lewis Denison, bass. Grace Gurney Reynolds played excellent accompaniments.

W. BISSELL PETTIS.

Manchester Orchestra in Mozart and
Beethoven Symphonies

MANCHESTER, N. H., Feb. 9.—Mozart's "Jupiter" Symphony was the principal work played by the Manchester Orchestra, under the leadership of Rudolph Schiller, at its recent concert. Numbers by Ippolitoff-Ivanoff, Puccini and other composers were also heard. Mr. Schiller led his forces in a program under the auspices of the Manchester Musical As-

sociation in the Practical Arts High School. Beethoven's Eighth Symphony and excerpts from MacDowell's "Woodland Sketches" were features of this concert. Flora MacDonald was the soloist, and gave an artistic interpretation of the "Jewel Song," from "Faust." Susan Williams was pianist.

MRS. F. M. FRISSELLE.

NEW CHOIR FOR PONTIAC

Local Club Sponsors Women's Chorus—
Civic Music Association Concert

PONTIAC, MICH., Feb. 9.—The women's chorus, sponsored by the Tuesday Musicales Club, directed by Charles Frederic Morse of Detroit, held its first meeting on Jan. 29 with thirty members.

The fourth concert of the Civic Music Association was given on Jan. 30 at the Oakland Theater by Charles Marshall, tenor of the Chicago Civic Opera Company, assisted by Harold Ayres, violinist, and Ethel Jones, contralto, of Chicago. Violet Martens was accompanist.

MRS. W. FREDERIC JACKSON.

Bowdoin College on List for Juilliard
Foundation Scholarships

PORTLAND, ME., Feb. 9.—Bowdoin College, Brunswick, Me., has been placed on the list of colleges whose graduates and undergraduates may receive fellowships and scholarships from the Juilliard Foundation of New York. The first scholarship was awarded to Robert Stetson, who is now studying music in Boston. The first ever given at Bowdoin were awarded to George B. McMennamin of Limestone, Me., and Philip M. Hood of Beverly, Mass. Edward H. Wass has materially strengthened the department of music at Bowdoin.

ANNIE J. O'BRIEN.

Kriens Leads Morristown Orchestra

MORRISTOWN, N. J., Feb. 9.—The Orchestral Society, Christiaan Kriens, conductor, gave the first concert in its fifth season in the High School auditorium on the evening of Jan. 30. The program, which included works by Beethoven, Tchaikovsky, Herbert and a composition by the conductor, was well given and showed the steady progress which the organization is making under the able direction of Mr. Kriens. The soloist was Eleanor Owens, soprano, who sang an aria by Charpentier and songs by Crist, Koechlin and Szule.

Eastman School to Have Costume and
Scenic Equipment Studio

ROCHESTER, N. Y., Feb. 9.—In connection with the Eastman Theater and opera school, a new building is being erected to house a school of costume and scenic equipment. The edifice, which is to be five stories high, is in the rear of the theater, and from four of the stories, runways will connect with the theater in order to facilitate the equipping of the theater for evening productions of grand opera following the closing of the afternoon's motion-picture performances. The fifth floor of the building will be used for the training of the Eastman Theater Ballet.

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Geraldine Farrar, Amparito
Farrar, Anna Fittz, Lucy
Gates, Alice Gentle, Mary Kent,
Louise Homer, Frieda Hempel,
Margaret Matzenauer, Edith
Mason, Nellie Melba, Florence
Macbeth, Luella Melus, Greta
Masson, Hara Onuki, Margaret
Ober, Marie Rappold, Marcia
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Lucy Gates, Jeanne Gordon,
Mabel Garrison, Louise Homer,
Frieda Hempel, Margaret Mat-
zenauer, Edith Mason, Nellie
Melba, Florence Macbeth, Greta
Masson, Luella Melus, Claudia
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When Critics Break Loose

[Continued from page 3]

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"sure is a peach! I think the Metropolitan does not need any other attraction for the remainder of the season." "Well, but Jeritzka can't sing six times a week," the friend objected, "and then, you know, I think they have to give every night a different opera here." "I thought that Jeritzka would have her understudy," the theatrical man retorted; "I can tell you one thing: I certainly wouldn't like to be the general manager of a house."

On the occasion of the last revival of "Falstaff" at the Metropolitan, with the incomparable Antonio Scotti in the name part, I met the late lamented Victor Maurel after the first act. The great singer was utterly dissatisfied with his colleague's presentation of the difficult part. "He is not the real Falstaff," he said, "and that is because he is too much Italian in this part. You will do me a favor if you will tell him so in my name, as I know that you will see him after the second act."

When I saw Scotti I had no intention, of course, of being the bearer of such an unpleasant message, but Scotti showed himself aware of the little discussion I had with Maurel. "I am told that Maurel talked with you about my poor Falstaff in a rather excited way—tell me the truth, what did he say?"

"Well," I said reluctantly, "he said—well, he was of the opinion that your Falstaff was too Italian."

"Is that so," Scotti replied, smilingly. "Well, tell Maurel that you delivered the message and that Antonio Scotti answers him as follows: 'My Falstaff is too Italian, while his Falstaff was too French—and both of us are wrong, as Falstaff was an Englishman.'"

The Lady on the Rock

Alfred Hertz, the conductor, once related to me the following amusing little tale. The second act of "Walküre" at the then royal opera house in Berlin had begun, and Brunnhilde had just thrown out her buoyant "Ho-jo-to-ho," when the conductor entered the opera house, feeling his way to his aisle seat. All his efforts to decipher the name of the singer of Brunnhilde on the program were frustrated by the complete darkness in the house. So anxious to know the singer's name, he addressed the lady next to him with the whispered words: "Would you be kind enough to tell me who is singing Brunnhilde?" to which request the lady, apparently confused, answered: "I couldn't tell you exactly, but I think it is the lady standing on the rock."

It is not always a good thing for a singer to be also a good horseman. The handsome German tenor, Rudolph Laubenthal, who made his debut at the Metropolitan Opera House with such brilliant success this season, can tell a little tale about the pranks of Peter, an artistic horse with a glorious past. Mr. Laubenthal sang then the name part in Meyerbeer's "Prophet" for the first time at the Berlin Opera and declared in youthful exuberance that he would sing the whole scene, with the well-known "Triumphal Hymn," mounted on the traditional white steed of the Prophet. He had full confidence in "Peter," a very intelligent and good-

natured stage horse, whose acquaintance he had made in the "Tattersal" and whose affections he had gained by treating him generously to sugar and bread.

The rehearsals and the first three performances of that opera passed in the most satisfactory way, but the fourth performance found the Prophet's horse in a decidedly nervous condition. Peter, who had the same day played an important part in a cinema performance, for the first time did not respond to the caresses of John of Leyden. He was restless and the position of his ears foreboded trouble.

The tenor sang his apostrophe to the traitors, while Peter pranced merrily from one side of the stage to the other. It was only due to the quadruped's operatic training that he kept in time with the orchestra, but alas! the Hymn! It seemed that Peter disliked every high note emitted by the tenor (and there are many high notes in that most trying of all tenor problems), because he shook and shivered at the most marvelous high notes of poor Laubenthal, who vowed to himself at that moment never again to confide his high C to the tricks and caprices of a mere horse.

Peter Rises Up in Wrath

The climax came when Laubenthal unfolded the Prophet's white flag. Right in front of the prompter's box Peter rose up on his hind legs, emitting an energetic "hi-ha-hi-ha" and beating the air with his forefeet, as though suggesting to the conductor his own tempi.

The greatest panic reigned on the stage, which was deserted by the whole "army" in less than no time. Mr. Laubenthal was happy enough when he could finally dismount the temperamental steed without any serious mishap, because it looked for a moment as though Peter would bury the Prophet under his weighty body. The public, which had followed Peter's pranks with a double feeling of fear and interest, burst into an ovation for the plucky rider who had never before sung the Prophet's Hymn under more trying circumstances.

When one of Oscar Hammerstein's singers once told him that she was in love with a farmer and was going to marry him, the great Oscar answered: "What you love in him is the country and not the man. So don't be silly—you can't marry the surroundings." And he added, with his philosophic smile, "Prima donnas should not marry, anyway—they are born widows."

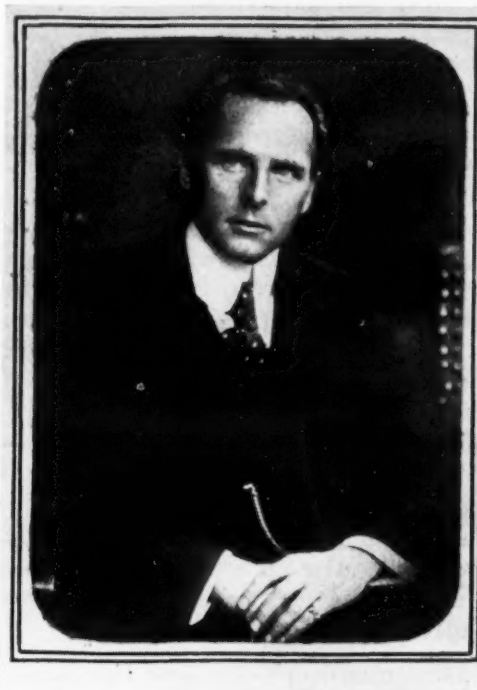
CLEVELAND, OHIO.—Loretta De Lone recently returned from successful concert engagements in Nebraska and Iowa. Criticism and recital classes form a feature of the work of the De Lone Harp School, established in the Fine Arts Building a year ago by Miss De Lone.

The Victor Talking Machine Company has just released a record of James G. MacDermid's new song, "Though Shadows Fall," made by Edward Johnson, tenor of the Metropolitan.

Antonio Pesci, tenor, was the soloist in a program given in New York recently in honor of the forty-seventh birthday of Miserandino, well-known Italian sculptor.

Leon Cortilli, Polish tenor, will make his American debut in a New York recital in Aeolian Hall on the evening of Feb. 17.

Moerike Leaves America to Conduct Orchestral Concert Series Abroad



Eduard Moerike, Conductor

Eduard Moerike, who returned to Germany last week to fulfill a series of important engagements, made many friends in America in the course of his four months' stay as conductor of the ill-fated Wagnerian Opera Company. Mr. Moerike directed more than fifty performances of the company and won the high regard of both the public and press in Washington, Baltimore, Pittsburgh, Chicago, Milwaukee, Cleveland, Cincinnati, Detroit, Indianapolis, Louisville and New York. Upon his return to Germany, Mr. Moerike will lead the Berlin Philharmonic in a series of concerts devoted to the works of Beethoven and will conduct two programs in Copenhagen, one made up of works by Strauss and the other of works by Mahler. He will also appear in two concerts in Dresden, and, on April 25, will celebrate his twenty-fifth anniversary as a conductor in a special performance of Beethoven's Ninth Symphony in Berlin. He will conduct the Wagner Festival in Baden-Baden next summer and in September will appear in several concerts in Vienna.

Choose Beethoven's Ninth Symphony for Oberlin Festival

OBERLIN, OHIO, Feb. 9.—The Oberlin Musical Union will join with the Cleveland Orchestra in the performance of Beethoven's Ninth Symphony at the annual spring festival in Oberlin on April 22, 24 and 26. The work will be repeated at the regular pair of concerts of the orchestra in Cleveland. The soloists are Jeannette Vreeland, Mildred Bryars, Kenneth Ouait and Norman Jollif.

Cecil Arden, mezzo-soprano of the Metropolitan, gave a recital in Paterson, N. J., recently. Miss Arden was heartily applauded, the audience demanding five encores at the close of the program.

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Richly Varied Week in Domain of Recitals

RECITALS in New York's concert halls last week ran an unusually wide gamut, even for the metropolis, where variety is decidedly no phenomenon. There were recitals of many types, with programs ranging from the discreetly classic to one specimen made up entirely of dance-forms. There were débuts, of course; and there were programs by established musicians, giving their admirers another taste of their art. American music, which is faring well this season, was liberally represented, and in two instances dominated the program to the exclusion of the foreign product. Even jazz had its day, or at least its afternoon. But let the week's record speak for itself.

Miss Berliner's Unique Program

Dorothy Berliner, pianist, gave a unique recital in the Town Hall on the evening of Feb. 4 before an unusually large audience. The program was com-

posed entirely of dance-forms, beginning with an Old English "Jigg" by John Bull and other works of Tudor and Restoration days. The second group was by Chopin, Brahms, Debussy and Tcherépnin, the last a delicious waltz from "La Pavillon d'Armide." The third group was of American folk-tunes and dances and the last of Spanish.

Miss Berliner deserves much credit for compiling this program and writing the interesting notes which accompanied it. Much of the music was unfamiliar and a good deal of it not of very gripping interest individually, but in juxtaposition with other pieces served as a link in a fine musical chain, particularly as the numbers were so cleverly chosen that no two were in the same rhythm. The American group was particularly striking in view of the recent entry of jazz into the concert halls. "Turkey in the Straw" is no novelty in these halls, as it has been sanctified by being arranged by composers of various calibers. The gem of this group, however, was Dett's charming "stop-time" "To My Lady Love," which by contrast with Zez Confrey's "Kitten on the Keys" exemplified the fact that good music is good music (and vice versa) no matter what its form or rhythm.

Miss Berliner played her program with finish and brought out the various characteristics of the large variety of dances presented in a manner that elicited much applause from her hearers.

J. A. H.

Sinsheimer Ensemble Plays

The Westchester Musical Art Society, Bernard Sinsheimer, founder and conductor, gave its initial concert in New York in the Wurlitzer Auditorium on the evening of Feb. 4. The organization has tested its artistic wings in a series of concerts in suburban cities and was well past the fledgling state when it reached New York. The program included a Serenade in four movements by Mozart, Grieg's "Spring," Grainger's "Mock Morris," and a suite in three movements by German. There was also a Bach violin concerto, played by Henri Moscovitz, and a concerto for 'cello by Boccherini, played by Percy Such.

Mr. Sinsheimer has molded his organization of some two-dozen players into a homogeneous ensemble, capable of playing with a good quality of tone and with genuine musicianship and style. The Mozart numbers were played very well, indeed, the players exhibiting a fine feeling for nuance and a sensitivity to the style of the composition.

Both the soloists were given much applause from the large audience for praiseworthy interpretations, and the leader was given a very hearty reception.

H. C.

Mr. Wolanek in Début

Jan Pawel Wolanek, violinist, gave his first recital in Aeolian Hall on the evening of Feb. 4 before a large audience. Mr. Wolanek's program was not one of great variety, but he played it with skill. Beginning with Bach's Sonata No. 3, in E, and Paganini's Concerto in D, arranged by Wilhelmj, Mr. Wolanek played Tartini's Theme and Variations, arranged by Kreisler; Nocturne in F Sharp Minor by Rozycki; "Perpetuum Mobile" by Novacek; "Romanza" by Karłowicz, and "Holka Modrooka" (whatever that is!) by Sevcik.

Mr. Wolanek's playing exhibited points of interest. His bowing was firm and his left hand deft. The Bach Sonata might have been delivered with a trifle more vim, but it was none the less a satisfactory bit of work. The Tartini-Kreisler Variations exhibited some virtuosic passages that were effective, and the Nocturne and Romanza a well-considered cantabile. Tadeusz Raczynski played very good accompaniments.

J. D.

Frederick Southwick

Frederick Southwick, baritone, gave his first New York recital in Aeolian Hall on the afternoon of Feb. 4. Mr. Southwick's program was as follows: "She Never Told Her Love," Haydn; "Nymphs and Shepherds" and "Dido's Lament," Purcell; "Ralph's Ramble to London," Wilson; "Widmung" and "Ständchen," Franz; "Der Soldat," Schumann; "Zueignung," Strauss; "Il Pleut des Pétales" and "Sérénade Melancolique," Rhené-Baton; "Son Tutta Duolo," Scarlatti; "Non Posso Disperar,"

de Luca; "The House by the Side of the Road," Mary Southwick; "Charity," Hageman; "Alone Upon the Housetops," Galloway; "Nichavo," Mana-Zucca; "Happiness," Clara Edwards. Mr. Southwick's accompanist was William Reddick.

W. V. B.

Roland Hayes Triumphant

Within a few weeks Roland Hayes has become one of the first figures in the New York concert field. He had an audience of good size when he sang at the Town Hall in the fall. His second appearance found the same auditorium crowded to the doors. On Tuesday afternoon of last week he gave a recital in Carnegie Hall, and late-comers had literally to force their way through the press of standees to secure their seats. The stage space was crowded and many persons were no doubt turned away. He might have filled the big auditorium again next week, but he sailed for Europe the day after his triumph.

This great interest in the Negro tenor is readily explained. Few can vie with him as an interpreter of songs, a fact which European audiences have not been slow to discover. Last week, in this remarkable farewell, he gave a convincing demonstration of his gifts, for all that the spaces of Carnegie Hall sometimes seemed too vast for his delicate art. His voice has a fascinating ring in the broader phrases of song, but it is in the use of subtle nuance that he excels.

He opened with "Una furtive lagrima" and included in his program "Dies Bildnis" from "The Magic Flute," beautifully sung, a group of lieder by Brahms and Wolf, some French songs and Negro spirituals. In the final group

were a couple of Central African songs from Ella Kidney's collection: "Lamentation" and "The Little Chicken," interesting examples of primitive music. Extra repetitions were frequently demanded. William Lawrence provided artistic accompaniments.

P. C. R.

Arthur Shattuck Plays

Arthur Shattuck, pianist, whose recitals are always a feature of the New York season, was heard in Aeolian Hall on the afternoon of Feb. 5, giving a program of well-chosen numbers for the most part of romantic and modern schools. Liszt's transcription of the well-known G Minor Organ Fugue, with its preceding Fantasy, opened the program and was given a clean-cut and masterly performance that could scarcely have been improved upon. A Prelude in E Flat by Bach followed and a Sonatine in C by Reynaldo Hahn. This latter work seemed hardly worth the fine playing Mr. Shattuck put into it, smacking as it does of Czerny studies and "Gradus ad Parnassum." The Brahms F Minor Sonata is a long work and not of uniform interest throughout, but Mr. Shattuck's reading of it was delightful. The Andante Espressivo was particularly fine.

Modern composers were represented by Poulenc, Debussy, Goossens and de Séverac. Debussy's "Voiles" was given an atmospheric interpretation and Goossens' "March of the Wooden Soldiers" (why doesn't someone transcribe Victor Herbert's similar number?) and Déodat de Séverac's "Music Box" were clever bits of playing. To

[Continued on page 41]

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American Music Guild Introduces Native Works in Second Concert

THE second subscription concert of the season by the American Music Guild, at the Town Hall on Wednesday evening, Feb. 6, included first New York performances of pieces by Albert Stoessel and John Alden Carpenter. The concert enlisted the services of a number of excellent artists. Also represented among the composers were MacDowell, Frederick Jacobi and Daniel Gregory Mason.

Olga Samaroff gave a finely poised and tonally warm performance of MacDowell's "Eroica" Sonata. She brought a dramatic quality to the statement of the themes of the first movement and excelled, too, in her projection of the swift and elfin second section. Yet it seems that certain pages of this American "classic" have faded, and the third movement is undoubtedly a little saccharine. As encore she gave an interesting MS "Nocturne" by Mary Howe.

Mr. Stoessel presented his "Five Pieces for Violin and Piano," with Charles Haubiel as accompanist. These were of varying spirit and employed occasional modernist devices cleverly. The second piece, "Falling Leaves," sustained a sober mood successfully. But the composer seemed most at home in the lilting, scherzo-like concluding piece, "Flitting Bats," where he laid aside the dissonant element altogether. "Nodding Mandarins" found favor with the audience and was repeated. The other numbers were a brief Threnody and Preambulum.

Ethyl Hayden, soprano, then sang Mr. Jacobi's settings of two poems by Chaucer—the superb Roundel beginning "You're even two wol sle me sodenly," and a defiant Ballade in which the jilted lover taunts the lady for her monstrous fickleness. With Walter Golde at the piano, these songs had a careful performance. They were in a semi-declamatory style, creating a degree of old-time atmosphere by their quaint minor

cadences. Neither evoked quite the emotional suggestiveness of the same composer's wordless number "Circe," the difficult intervals of which were well negotiated by Miss Hayden's clear voice.

The first local performance of "Five Diversions for Piano" by John Alden Carpenter was given by Bruce Simonds, whose fine, poetic piano style lent distinction to the dancelike numbers. Mr. Carpenter undoubtedly has exemplified a style of individuality in these piano works, and one was at times reminded of the zestful, peppery rhythms of his "Krazy Kat" ballet score. The sections are denominated simply Lento, Allegretto, Animato, Moderato and Adagio, of which the fourth is markedly Spanish in rhythmic suggestion.

Last came Three Pieces for String Quartet, Flute and Harp, Op. 13, by Daniel Gregory Mason, played by the Lenox String Quartet, assisted by Arthur Jones, harpist, and G. Roscoe Possell, flautist. Mr. Mason's works gave an impression of substantiality, musicianly knowledge in the instrumentation, and finally were distinctly pleasant melodically. There were a few moments when the harp and flute did not fuse ideally with the other strings. But the second of the three pieces, an Elegy, suggested something of the classic calm of Hellenic groves with clear scoring for the wind. A Sarabande and a Caprice were spirited and charming contributions.

R. M. K.

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SAN FRANCISCO HAS FULL OPERA WEEK

Hinshaw and San Carlo Operas on Coast Tour—Heifetz Is Acclaimed

SAN FRANCISCO, CAL., Feb. 8.—William Wade Hinshaw's production of Mozart's "Cosi Fan Tutte," as presented at Scottish Rite Auditorium on Jan. 28 under the local management of the Elwyn Bureau, completely delighted the audience. The sparkling work was vivaciously acted by all members of the company, and the singing was uniformly

excellent. Irene Williams was a vocally gratifying *Leonora*; Lillian Palmer was a roughish *Despina*, and Pierre Remington was a capable and effective *Don Alfonso*. Judson House as *Ferrando* and Leo de Hierapolis as *Guglielmo* infused their parts with spirit. Two additional local engagements, one in San Jose and one in Piedmont, have been arranged for the company by Jessica Colbert.

With Alice Gentle in the title rôle, the San Carlo Opera Company staged an especially fine performance of "Tosca" at the Curran Theater on Jan. 25. Miss Gentle's delineation of the character of *Tosca* was dramatically compelling, and her singing rich and colorful. Manuel Salazar as *Cavaradossi* won vigorous applause, and Mario Valle was a very satisfactory *Scarpia*.

"Forza del Destino," given during the week, drew a large house, and afforded Bianca Saroya an opportunity to do some

excellent work as *Leonora*. She was again delightful as *Marguerite* in "Faust." Pietro de Biasi played *Mephistopheles* splendidly in the same production.

Mario Basiola, who had not been heard here previously, won immediate favor in "Rigoletto" on Jan. 22. Other operas given during the week were "Butterfly," with Haru Onuki as *Cio-Cio-San*; "Aida," with Bianca Saroya in the title rôle, Mario Basiola as *Amonasro* and Gaetano Tommasini as *Rhadames*; "Martha," with Consuelo Escobar as *Lady Harriet*, Anita Klinova as *Nancy*, Demetrio Onofrei as *Lionel* and Giuseppe Interrante as *Plunkett*, and "Trovatore," with Louise Taylor as *Leonora*, Salazar as *Manrico*, Basiola as the *Count* and de Mette as *Azucena*.

Alfred Hertz's fine reading of Brahms' C Minor Symphony won him four recalls at the San Francisco Symphony concert on Jan. 25. Other numbers on the program were the "Benvenuto Cellini" Overture of Berlioz and the Prelude and Love Death from "Tristan."

San Francisco will hold its fourth Music Week May 4 to May 10, 1924, although the third Music Week was held only last November. The Civic Auditorium has been engaged for the week for free concerts. Honorary chairmen of the Citizens' Music Week Committee will be Mayor Rolph and Henry L. Mayer, president of the Community Service Recreation League. Chester Rosekranz, executive secretary of the Community Service Recreation League, will again be general director of activities, and Mrs. Roy Stovel, for the fourth successive year, will be secretary. The new dates have been approved by the Board of Supervisors.

Jascha Heifetz filled the Tivoli Opera House when he appeared in concert on Jan. 23 under the management of the Elwyn Bureau. Superb playing brought him five recalls at the close of the program. Bruch's G Minor Concerto, Nardini's Concerto in E Minor, Bach's Air on G String and works of Achron,

Ries, Sibelius and Wieniawski made up the program.

Marie Partridge Price, soprano, Marion de Guerre Steward, pianist, and Uda Waldrop were the performers at the Ida Scott "Fortnightly," given Jan. 21 at the St. Francis Hotel. Indian music by Carlos Troyer, Charles Wakefield Cadman and Thurlow Lieurance was featured. Miss Price sang an "Indian Lament" by Uda Waldrop.

Edna Horan, violinist, and Helen McClory, pianist, offered Cecil Burleigh's Violin Concerto for the first time in California, before the Pacific Musical Society at the Fairmont Hotel on Jan. 24.

CHARLES A. QUITZOW.

Audiences to Choose Easton's Encores

Florence Easton, soprano of the Metropolitan, who will enter upon an extensive concert tour at the close of her operatic season the middle of this month, will institute an innovation in the matter of encores. The audience will be asked to choose the extra numbers from a slip of paper in the programs, listing ten or twelve songs. The list includes the "Habañera" from "Carmen," Rimsky-Korsakoff's "Chanson Indoue," and popular numbers, such as "Coming Through the Rye," "Annie Laurie" and others.

Pupil of Mme. Dambmann Heard

Marion Ross, soprano, a pupil of Emma A. Dambmann, gave a recital at the high school in Union Hill, N. J., on the evening of Jan. 29. The program was divided into four groups of songs; "Little Boys," "Little Girls," "Big Boys" and "Big Girls." There were also two request groups. Miss Ross was given a hearty reception by a good-sized audience and responded to several encores. Lucille Blabe was the accompanist.

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"World's Largest School Orchestra"—



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LOS ANGELES, Feb. 9.—What is believed to be the largest school orchestra in the world has been assembled in this city, where the Los Angeles Junior Orchestra has enlisted a membership of some 2400 children between the ages of six and fourteen years. The organization is led by Jennie L. Jones, supervisor of the orchestral department in the

public schools. Miss Jones, in addition to conducting the vast body of players, which includes 130 separate units, acts as its manager.

The principal objective in the work of training the youthful ensemble players is educational. In addition to acquiring skill in this form of playing, the children have an excellent training in music

appreciation. "We aim," Miss Jones said recently, "not only to play the best music, but also to learn what music can teach to those who delight in it."

The instruments for the young players have in some instances been donated by music dealers of the city. It has been estimated that more than \$600 worth of instruments have been thus

supplied, and in addition other instruments, already in the possession of the young players, or lately acquired, represent a sum of some \$18,000.

Similarly special music has been arranged for this huge ensemble and the school units which compose it by four publishers. Concerts are given by the massed orchestras in the Philharmonic Auditorium at low admission prices. These programs are a feature of the

SCHOOLS TRAINING FUTURE AUDIENCES IN LONG BEACH

Californian Children Share in Recent Concerts—Visiting and Local Artists Appear

LONG BEACH, CAL., Feb. 9.—The value of the musical training given in the schools has been demonstrated in various concerts recently. An interesting program by pupils from eight to fourteen years old, who are receiving their instruction in piano, violin, singing and appreciation in school, was given before the Woman's Music Study Club, with Gertrude Fisher, school supervisor of music, as leader.

Sousa's Band appeared before large audiences at the Municipal Auditorium recently at a matinee and again at an evening concert. An interesting feature was the performance of two Sousa marches by the R. O. T. C. Band of Polytechnic High School, conducted by the composer.

Herbert L. Clark, leader of the Long Beach Municipal Band, conducted the R. O. T. C. players recently at the High School and complimented George C. Moore, their teacher, on the excellent results of his work.

In a music memory contest in the public schools, George Washington School won the cup in Class A and Burnett School that in Class B. Every child writing a perfect paper in any of the classes contesting will receive a gold, silver or bronze pin. These pins are donated by the Long Beach music dealers affiliated with the Music Trades Association of Southern California.

The silver cups were donated by C. C. Lewis, president of the Chamber of Commerce. The contest was under the direction of Minerva C. Hall, supervisor of music, and her assistant teachers.

Ethel Leginska, pianist, was enthusiastically greeted in recital on Jan. 18 at the Municipal Auditorium and had to give many encores. Her own Cradle Song and "Dance of a Puppet" were included in the program, and the latter had to be repeated. This was the second event of the Philharmonic course, under the management of L. D. Frey.

Raymond Harmon, tenor, and Stewart Wille, pianist, were cordially received in recital at Fitzgerald Hall.

Florence Middaugh, contralto, and Pauline Farquhar, pianist, were presented in recital on Jan. 19 by the Fitzgerald Music Company. Miss Middaugh, who is soloist of the Christian Science Church of Hollywood, has a voice of beautiful quality. Miss Farquhar, pupil and assistant teacher of Abby De Avirett, played Chopin and Liszt numbers admirably.

Gertrude Ross presented a program of her own compositions before the Ebell Club on Jan. 21, assisted by Fred MacPherson, bass, and Miss Ross, reader.

ALICE MAYNARD GRIGGS.

Ethelyne Morgan and Kenneth Wood in Belton Recital

BELTON, TEX., Feb. 9.—Ethelyne Morgan, soprano, and Kenneth Wood, violinist, appeared recently in recital in Alma Reeves Chapel, Baylor College for Women, Belton, with Harry Spangler, instructor of piano at the Conservatory

of Fine Arts, as accompanist. Miss Morgan is an instructor of voice in the Conservatory of Fine Arts and Mr. Wood is head of the department of violin in the College. Miss Morgan sang an aria from Gounod's "Queen of Sheba," Handel's "Lascia ch'io pianga"; Rubinstein's "The Lark"; the "Japanese Death Song," by Sharp; two songs composed by Anna E. George, instructor of piano in the Conservatory, and numbers by Legrenzi and Franz. Mr. Wood and Mr. Spangler played a Schumann Sonata for Violin and Piano; and Mr. Wood's solos included a Gavotte by Bach, Boccherini's Minuet, a Spanish Dance by Granados, Brahms' Waltz in A Minor, Wieniawski's Polonaise in A, and Chopin's Nocturne in D.

Sousa's Band Visits San Antonio

SAN ANTONIO, TEX., Feb. 9.—Sousa's Band appeared before large audiences at matinee and evening performances on Jan. 21, in Beethoven Hall, under the local management of Edith M. Resch. The soloists included Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist; George Carey, xylophone-player; Winifred Bambrick, harpist, and Meredith Wilson, flautist.

GENEVIEVE M. TUCKER.

Griffes Group Appears in Palo Alto, Cal.

PALO ALTO, CAL., Feb. 9.—At the third concert of the Peninsula Musical Association recently the Griffes Group delighted a large audience in the Stanford University Assembly Hall. Olga Steeb, pianist, received a warm welcome and played with fine technic a difficult program. Four encores were given after her solo group. Lucy Gates, soprano, and Sascha Jacobinoff, violinist, contributed largely to the excellence of the program.

CHESTER W. BARKER.

Stockton Glee Club Plans Concert Tour

STOCKTON, CAL., Feb. 9.—The Stockton Lodge of Elks proposes to send its Glee Club, conducted by Frank Thornton Smith, to the Milwaukee Convention next year. The club will give concerts in various cities on the trip, and possibly visit New York and Washington.

LONG BEACH, CAL.—A program of operatic excerpts was given by the Woman's Music Study Club, Mrs. C. F. Wisner, leader. Elizabeth O'Neil, pupil of Abby De Avirett, who recently returned from New York, where she coached with Edwin Hughes and Frank La Forge, played a Liszt transcription of the "Rigoletto" Quartet, and other soloists were Mmes. Green, Anderson and Daugherty, sopranos, and Chase, violinist; Henry Cantor, tenor. Mrs. Hinchshaw, reader; accompanists, Ivy Lake, Myrtle Hill and Mrs. Foreman.

PHOENIX HAILS VISITORS

Griffes Group Appears with Olga Steeb —Sousa's Band Gives Concerts

PHOENIX, ARIZ., Feb. 9.—The Griffes Group, with Olga Steeb, pianist, recently appeared at the High School auditorium Jan. 21 in a varied program. Lucy Gates, soprano; Sascha Jacobinoff, violinist, and Miss Steeb gave groups of solos as well as concerted numbers. The concert proved to be one of the most attractive of the series sponsored by the Musicians' Club.

Sousa's Band gave two concerts at the Shrine Auditorium recently under the local management of this Club. "The Shrine Patrol," a new composition, in which the Shrine Band joined with the Sousa forces, proved to be a stirring number.

Edith James, solo dancer, and Helena Munn Redewill, pianist, gave a program under the auspices of the Woman's Club on Jan. 22 to a packed house. Many of Miss James' pupils took part with Mrs. Burton Thatcher as accompanist. Particularly enjoyable were the Brahms and Schumann numbers.

HELENA M. REDEWILL.

ROSS DAVID

TEACHER OF

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Harrisburg (Pa.) Telegraph: "The ease with which Thamzine Cox sang, the full and rounded quality of tone, the reserve power which she evidenced . . . were but some of the outstanding qualities that compelled the audience to express its unqualified approval."—Nov. 28, 1923.

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A Photograph Taken During a Recent Rehearsal of the Organization Under Jennie L. Jones' Leadership

music appreciation teaching work in this city.

Music in the industries also plays a large part in the art activities of Los Angeles. This work is under the supervision of Miss Sable, chairman of industrial music of the National Federation of Music Clubs. A large Industrial Band of massed players from the various plants of the city is one of the most active local organizations.

Community music in Los Angeles has developed to a significant extent in the last five or six years. The Hollywood Community Chorus, organized a number of years ago, began a program of weekly "sings," which shortly created a city-wide interest in spontaneous ensemble singing.

The orchestral concerts held in the last three summers in the Hollywood "Bowl" were an outgrowth of this choral

activity. These programs still retain their community flavor, for local soloists are often presented to the public at these events. The "Bowl" was purchased by the Community Chorus from the proceeds of these concerts. Mrs. J. J. Carter has done a notable work as chairman of programs for the orchestral concerts.

Other community organizations are a children's chorus and a Senior Commu-

ity Orchestra, the latter led by Jay Plowe. This organization gives a regular series of concerts each winter, with local composers and soloists featured under its auspices. The purpose of the municipal music program in Los Angeles is consistently to strive for self-expression of all classes of its people, rather than to give the usual type of commercialized professional performances with the people merely as listeners.

RUBERTIS FORCES ON TOUR

Kansas City Little Symphony in Portland, Ore.—Visiting Artists Appear

PORTLAND, ORE., Feb. 9.—The Kansas City Little Symphony, N. de Rubertis, conductor, gave a fine program at the auditorium on Jan. 24, and with Lisa Roma, soprano, and Max Selinsky, violinist, assisting soloists, received enthusiastic applause. The concert was under the management of the Cain Concert Company.

Vladimir de Pachmann, pianist, appeared in a Chopin program, under the direction of Steers and Coman, at the Heilig Theater on Jan. 23. His artistic interpretations drew recall after recall.

Edward Johnson, tenor of the Metropolitan Opera, was presented in the subscription series by the Elwyn Concert Bureau at the auditorium on Jan. 21. The finesse and charm of his singing and the perfection of diction in English, French and Italian songs produced tumultuous applause. After his ninth encore, "Vesti la Giubba," from "Pagliacci," he was forced to add another number. Alexander Smallens played the accompaniments with distinction.

The Monday Musical Club Trio sang at the meeting of the club on Jan. 21. The members of the trio are Genevieve Gilbert, soprano; Katherine Corrucini, contralto, and Mrs. Gabriel Pullen, soprano, and Fred Brainerd is accompanist.

The Monday Musical Club Chorus, led by Rose Coursen Reed, furnished the program for the municipal concert on Jan. 20. The assisting artists were Mrs. W. H. Chatten, contralto; Gertrude Hoerber, mezzo-soprano; Lawrence Woodfin, baritone, and Lucien Becker, organist.

JOCELYN FOULKES.

SAN DIEGO HAILS VISITORS

Ukrainian Choir and Mme. Pavlowa on Tour of Pacific Coast

SAN DIEGO, CAL., Feb. 9.—The Ukrainian National Chorus under the leadership of Alexander Koshetz appeared at the Spreckels Theater under the auspices of the Amphion Club, and excited great applause in a program of brilliant choral singing. Oda Slobodskaja, dramatic soprano, was the assisting artist.

Anna Pavlowa and her Russian Ballet later gave two performances at the same theater, to capacity houses.

Emil Oberhoffer, formerly conductor of the Minneapolis Symphony, has taken up his residence here with Mrs. Oberhoffer. They propose to spend the winter in this city; but Mr. Oberhoffer will not be actively engaged in music during his stay.

At a recent concert of the Amphion Club the program was made up of works of local composers—Constance Mills Hershoff, Alice Barnett Price, Mary Green Payson, Nino Marcelli, and Dr. H. J. Stewart.

W. F. REYER.

CHOIR VISITS SACRAMENTO

Ukrainians Acclaimed in Local Début—Leginska's Recital

SACRAMENTO, CAL., Feb. 9.—The Ukrainian National Chorus, with Ewssei Belousoff, 'cellist, as soloist, and led by Alexander Koshetz, paid a first visit to Sacramento in a recent concert at the State Theater, and aroused marked enthusiasm.

Ethel Leginska, pianist, was warmly applauded by the members of the Saturday Club for her brilliant playing at the State Theater on Jan. 22.

In honor of Sigmund Spaeth of New York, Mr. and Mrs. C. P. Nathan recently gave a musicale. Many of the prominent musicians of the city were invited to hear Dr. Spaeth talk on "The Common Sense in Music." During the evening Mrs. Nathan sang several songs, with Mrs. Irving Engler as accompanist.

The Sacramento Music Teachers' Association, at its monthly meeting at the home of its president, Florine Wenzel, on Jan. 22, discussed the outline school credit course in music arranged by the

Public School Committee of the Music Teachers' Association of California.

Crocker Art Gallery was the setting for a fine program given under the auspices of the Sacramento Community Music Committee, with the Elias Marx Piano Company in charge. Mrs. J. H. Wooton of Washington, D. C., sang several numbers. These Community concerts at the Art Gallery, held monthly, attract large crowds to listen to the

music provided by the various organizations of Sacramento.

FLORINE WENZEL.

CORVALLIS, ORE., Feb. 9.—The second concert of the season given by the MacManus String Quartet was sponsored by the newly organized Society of Friends. This is the only active string quartet in this part of Oregon.

JOCELYN FOULKES.

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Rare Symphonic Week Brings Siegfried Wagner's Début

LAST week had memorable moments aplenty for New York's lovers of symphonic music. An event long anticipated, and one which took on an historic flavor, was the first appearance in New York of Siegfried Wagner, leading the Metropolitan Opera House Orchestra in a concert given for the benefit of the Bayreuth Festival Theater Restoration Fund. Another event which aroused keen interest was the local première of Stravinsky's "Symphonies for Wind Instruments," given by the Philadelphia Orchestra. The Friends of Music, in the course of a characteristically unusual program, brought forward several new works by Ernest Bloch, which were led by the composer. The return of Bruno Walter, conducting the New York Symphony, was another noteworthy happening, and the performance of an all-Saint-Saëns program by Josef Stransky's State Symphony forces gave an additional fillip to the week's list. The Philharmonic's programs held a novelty in the form of a prelude by the conductor, Mengelberg, a brief piece which met with popular favor.

Comes Siegfried Wagner

Long-continued applause of the warmest description greeted Siegfried Wagner upon his first appearance in New York at the Metropolitan Opera House on Sunday afternoon, when he conducted the Metropolitan Orchestra in a concert given for the benefit of the Richard Wagner Bayreuth Festival Theater Restoration Fund. It was a good-sized, although by no means capacity, audience which assembled to welcome the son of

the great Richard, an audience at once curious to see and appraise the distinguished visitor, and to make manifest in some measure its veneration and affection. Mr. Wagner bore well the difficult ordeal of being eagerly scrutinized by some thousands of eyes. He looked from the auditorium remarkably like the portraits of his father; the profile with its aquiline nose and the ample forehead surmounted by gray hair seemed strikingly characteristic; and it required no great play of the imagination to persuade oneself that the portly, stocky, self-possessed figure advancing to the conductor's stand was actually Wagner père. His work with the bâton, however, considerably dimmed that impression.

Mr. Wagner is obviously a full-rounded musician, a man musically sensitive, seasoned, and thoroughly versed in the secrets of his art. Quiet, without the smallest trace of ostentation, he commands his instrumental forces with the ease and assurance that come of long practice. His beat is simple to the point of severity; angular and steady, it marks the strong and weak beats with a complete absence of display. Indeed, this very quality of restraint shortly becomes something of a defect. Admirable in tranquil passages, it is sadly inadequate in moments of emotional stress, at periods of climax, wherever the dramatic, the fiery, the eloquent demand to be published. His first offering, the "Rienzi" Overture, made this all too apparent.

The "Rienzi" Overture, a steed upon which so many conductors have ridden to popular victory, was performed upon this occasion with a disconcerting absence of the very qualities it imperatively requires. It needs a full measure of emotion, brilliance, a rapid and dexterous interplay of moods to bring out its essential theatrial qualities. Yet these were for the most part subordinated by Mr. Wagner. His reading of the score was smooth, placid, quite innocent of anything suggesting the sensational. A musicianly interpretation in a certain sense, it left the imagination untouched and the pulse level.

There followed two scores from the

conductor's own pen, entitled respectively "An allem ist Hütchen schuld" and "Sonnenflammen." The first, a rather idyllic conception, has the following program elucidation: "Hütchen is a mischievous little sprite that teases everybody and especially tries to separate the lovers Frider and Katherlieschen, but finally it is soothed by the girl's kind heart and turned into a good spirit." It opens with an episode of folksong-like character, charmingly scored and expressive, and then launches into a tonal depiction of the adventures of the lovers and the playful sprite. Siegfried Wagner was a pupil of Engelbert Humperdinck, and in this work there is far more suggestion of his teacher than of the manner and music of his celebrated father. It is music skillfully written and often expressive, and exerted considerable appeal at its performance on Sunday.

"Sonnenflammen" is obviously the prelude to the composer's opera. The program annotation described the theme as the fate of a crusader, "who dazzled by the splendor of Byzantium's art and by a passionate, unfortunate love, has forgotten his vow and ends tragically." The music seeks to plumb dramatic depths and to convey moods and emotions quite unrelated to the little pixy piece which preceded it on the program. It succeeds, however, only indifferently in accomplishing this task, leaving the impression of music written with a good deal of craftsmanship but quite innocuous and lacking in inspiration.

Then came the famous "Préludes," by the conductor's grandfather, Liszt. Again one missed the element which is the very life breath of this music: a generous and full-blooded emotion justly infused with sentimentality. Mr. Wagner's interpretation was well-considered, refined and at times even noble, but it never gripped the listener or carried him along upon a swirling torrent of eloquence. The peroration, usually so effective, lacked the necessary pomp, and the note of triumph seemed strangely obscured.

Mr. Wagner was at his finest in the succeeding number, the "Farewell of Wotan," from "Die Walküre," in which the lines of Wotan were sung with magnificent grasp and seizing emotion by Clarence Whitehill. Conductor and orchestra joined in a performance which had majesty, power and true climax. The result was a performance very nearly deserving the description of memorable. That abiding masterpiece, the prelude to "Die Meistersinger," brought the program to a stirring close, follow-

ing which audience and players vied in an ovation to the conductor, which he acknowledged with characteristic modesty. He was also presented with a wreath. B. R.

The Stravinsky of Today

Leopold Stokowski constructed a peculiar but fascinating program for the sixth New York concert this season of the Philadelphia Orchestra, on Tuesday evening of last week. It was a program of Oriental flavor, comprising works by two illustrious contemporaries—Ernest Bloch and Igor Stravinsky—and Rimsky-Korsakov's symphonic "best seller," "Scheherazade." The soloist was the distinguished cellist, Hans Kindler.

New York has been getting a fairly full measure of Stravinsky these latter days. Only a week or so ago Mr. Montoux and his Boston cohorts gave us a generous taste of the brilliant Russian at his finest, with the sensational "Sacre du Printemps." Now comes Mr. Stokowski with the much later "Symphonies d'Instruments à Vent," dedicated to the memory of Debussy. The score, let it be said at once, is neither a symphony nor a collection of symphonies, as its title would seem to indicate. It bends no knee to the classic sonata-form, but—as the program-note of the erudite Mr. Gilman points out—is by its composer's own confession a "concordance of sounds, in the original Greek sense of the term." Stravinsky told Mr. Stokowski that the work is "a sounding together of various groups of wind instruments, and the tonal masses are to be regarded objectively by the ear." The composer regards it "as if the music were sculptured in marble."

When the "Symphonies for Wind Instruments" was given its London première there was, to quote Ernest Newman, "a good deal of hisses and some laughter. Had not Mr. Stravinsky himself been pushed upon the platform at the psychological moment, there would probably have been a demonstration of the sort one rarely sees in an English concert hall. The composer took the unusual course of publicly blaming the conductor for the bad impression the work had made. Koussevitzky, he said, had tried to put 'expression' into the music, whereas it is intended to be played without any old-fashioned nonsense of that sort. This called forth a spirited rejoinder from Koussevitzky, who pointed out that even if he had wanted to put his own interpretation upon the music, he could not have done so, as the little

[Continued on page 43]



Mme. GERTRUDE PEPPERCORN

English Pianist

NEW YORK CRITICISMS
Recital, February 5th

"Mme. Peppercorn took great pains to acquaint the audience with the inner meaning of her composers, and succeeded best in Debussy's 'L'Isle Joyeuse,' which had such a bacchanalian lilt that the listeners immediately caught the idea and applauded fervently. Three Chopin numbers concluded the program."—*New York Times*, Feb. 6th, 1924.

ENGLISH PIANIST RETURNS

"Mme. Peppercorn, an English pianist, who was first heard here a few years ago, returned to Aeolian Hall last night and gave a program of pianoforte music with a friendly audience present. The works included Schumann's C major fantasy, the 'Impressions de Voyage en Crimée,' Nos. 1 and 3 of Moussorgsky and pieces by Debussy and Chopin.

"Mme. Peppercorn's performance was interesting. In Schumann's great fantasy she played with warmth and imagination. Her piano tone in all she did was admirable and her color palette finely varied."—*New York Herald*, Feb. 6th, 1924.

"An English pianist long known to American recital audiences, Mme. Peppercorn returned to give her first New York recital in Aeolian Hall. Mme. Peppercorn continues to find nobility in what she selects, and to add a good degree of phrasal modeling."—Gilbert W. Gabriel, *New York Evening Sun*, Feb. 6th, 1924.

"An English pianist, Mme. Gertrude Peppercorn, reappeared at Aeolian Hall, giving an interesting prelude by William Croft (1677-1727). It was followed by a thoughtful and well expressed interpretation of Schumann's C Major fantasy. Pieces by Moussorgsky, Debussy and Chopin found Mme. Peppercorn in an ingratiating mood. She plays always intelligently, with dashes of color and nice gradations in tone."—*New York Evening World*, Feb. 6th, 1924.

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Carnegie Hall Gasps as Young Radical Presses Twelve Keys Simultaneously

NOVELTY in generous measure was provided for the blasé concert-goer in the New York début last week of Henry Cowell, a young American pianist and composer, who has evolved a playing method in which the fists and elbows are used on the keyboard. These idiosyncrasies had attracted due attention of the press during Mr. Cowell's recent visit to the Continent and Great Britain, and a fairly large audience was on hand to make trial of his art at Carnegie Hall on Monday evening of last week. They came; they saw him pluck the piano wires and press twelve keys at once; they applauded.

The program was exclusively of the performer's works, which bore such stimulating titles as "What's This?" and "Antinomy." He employs what he calls "tone clusters," a sort of chord in which all the keys between certain limits are played together by means of the forearm. He has devised a new notation, in which the notes marking the ends of the "cluster" are connected with a perpendicular bar. This is equivalent to increasing the complexities of chords, multiplying by many times the overtones which assail the ear. It is probably as logical as any other new development in which the old restrictions of orthodox harmony are disregarded.

The proof of the theory, however, is in the demonstration. In this connection it must be confessed that, with the exception of several passages in which a more or less obvious and simple melody was harmonized with relatively

few high tones, the result was a jumble of sound. To this defect must be added the unwieldiness in execution which results from operating in blocks the keys of an instrument designed to work as units. The result, in the composer's own words, is to change the piano to a percussion instrument. The system of Mr. Cowell obviously runs counter to the present tendency in harmonic developments—to search out greater subtleties and finer distinctions of tone.

The compositions which Mr. Cowell presented last week were divided rather obviously into the clustered and the unclustered. He began with "Dynamic Motion," which was decidedly of the first variety—replete with roars such as issue from the organ when many keys are pressed inadvertently. The following three numbers, "Two Episodes," "Chiaroscuro" and "Fabric," were normal and showed the creator to be chiefly interested in the harmonic element, his melodic sense being in most cases undistinguished. Other works played were three "Irish Legends," six pieces denominated "Floating," "Frisking," "Fleeting," "Scooting," "Wafting" and "Seething;" a Piece for Piano with Strings, and Four Encores to Dynamic Motion, a series including such titles as "Amicable Conversation"—a colloquy between two Chinese in a laundry—and "Advertisement," described as a "caricature of modern billboard display." Undoubtedly there is a large measure of diversion for those who rally to Mr. Cowell's recitals, whether his theory is or is not a serious contribution to the harmonic revolution. R. M. K.

New York Concerts and Recitals

[Continued from page 36]

and with, Mr. Shattuck returned to Liszt, playing the "Sposalizio" and the "Tarentella," the fireworks of the latter piece being especially applauded.

This was an exceedingly satisfactory recital in every respect. Mr. Shattuck's technical equipment places him high in the rank of contemporary pianists, and this, together with his ability as a program-maker and his method of presenting what he chooses, make his recitals of high interest. J. A. H.

Aid MacDowell Colony

To enable the MacDowell Colony, at Peterborough, N. H., to continue its work, the Washington Heights Musical Club gave a benefit concert at the Biltmore on Tuesday evening, Feb. 5. The assisting artists were Ethel Grow, contralto; Robert Lowrey, pianist; Edna Minor, violinist, and Edwin Grasse, guest composer and pianist.

Robert Lowrey contributed the only MacDowell composition on the program, the Sonata "Tragica," and an all-Chopin group. Ethel Grow sang the Gluck aria "Divinités du Styx" and an American group which included songs by Wintter Watts, Cecil Burleigh, Frank La Forge and A. Walter Kramer. Charles Albert Baker played Miss Grow's accompaniments.

With the composer at the piano, Edna Minor played Edwin Grasse's Sonata No. 1 for violin and piano, an interesting novelty and exceedingly well done. The concert as a whole was excellent in itself as well as in the purpose for which it was organized. S. Y. K.

Mme. Gadski Returns

Although Johanna Gadski's admirers are evidently not legion, they are none the less loyal, as was proved by the protracted demonstrations which they gave her on the occasion of her Town Hall recital on the evening of Feb. 5. And well they might grow enthusiastic, for in matters of interpretation the former Metropolitan dramatic soprano has much to offer. She began her program with Schumann's "Widmung," followed by "Meine Rose" and "Schneeglöckchen" by the same composer, and Schubert's "Nachtstück" and "Serenade." She also sang two songs by Franz, three by Brahms, including "Die Mainacht" and "Von ewiger Liebe;" Wagner's five incomparably beautiful songs, an "Ave Maria," by Percy B. Kahn, "Longing," by G. Norman Smith, and three unusually interesting songs by H. Pataky.

Mme. Gadski sang with much of her old-time fire and occasionally some of her top tones shone out as brilliantly as of yore. It is in the middle part of her voice that time has taken its greatest toll, but she succeeds in covering this with the sincerity and subtleness of her interpretations. Whatever she sang seemed to find great favor with her audience, which rewarded her with much applause and enough flowers to convert the stage into a miniature garden. Excellent accompaniments were played by Margo Hughes. H. C.

Gertrude Peppercorn Reappears

Gertrude Peppercorn, English pianist, who was heard in this country a number of years ago, made her reappearance in Aeolian Hall on the evening of Feb. 5, doing some playing that delighted the souls of those who were hardy enough to brave the abominable weather to hear her. Mme. Peppercorn began with a somewhat inconsequential suite by William Croft, organist at Westminster Abbey some 200 years ago, listed as the first performance in New York. Following this, she gave one of the very finest interpretations of Schumann's C Major Fantasie heard here in many a day. Save for a trifling lack of clarity in pedaling in one spot, it was flawless work with great beauty of line and balance of dynamics. Moussorgsky's "Impressions de Voyage en Crimée," Nos. 1 and 3, were well played, and two Debussy works, "The Flaxen-Haired Girl" and "The Isle of Joy," in strong contrast to the Schumann in spirit, were delightfully given. In conclusion, Mme. Peppercorn played two Chopin Ballades and a Polonaise, bringing an interesting program to an effective close. J. A. H.

Elly Ney in Fourth Recital

Originally announced as an all-Chopin program, Elly Ney decided to vary the

program of her fourth recital in Aeolian Hall on the afternoon of Feb. 6, with Beethoven's Sonata in D Minor, Op. 31, and compositions by Schumann, Brahms, Schubert and Liszt. Other numbers were seven Preludes by Chopin and also his Sonata in B Flat Minor, played in honor of the ex-President and timed so that the Funeral March would come at the hour of his funeral.

Mme. Ney was in fine artistic form and disclosed the musical qualities which have brought her prominence on the concert stage. Her reading of the Chopin Sonata was superb, marked by directness of expression and sincerity, and the March was played with depth of feeling. There is a spiritual quality in her playing which lifts it far above matters of technique and compels respect and admiration. The audience was very demonstrative and gave the pianist numerous recalls. She played Chopin's "Revolutionary" Etude as an extra at the end of the first group. H. C.

Nadia Reisenberg's Recital

Nadia Reisenberg, a young Russian pianist, who made her debut here last year with the City Symphony, gave her first recital at Aeolian Hall on Wednesday evening, Feb. 6. She impressed her audience with the vivid quality and facility of her playing. In the Bach-Liszt Prelude and Fugue in A Minor she displayed a virtuoso style, and in the Glazounoff Thème et Variations she seemed oblivious to the technical difficulties. In the rest of her program, which ranged from Scarlatti to Scriabin and from Liszt to Debussy and Albeniz, she combined an almost crystalline finish with youthful poise and charm. One of the largest debut audiences of the season was perhaps as delighted by her slim dark beauty as by the freshness of her style. H. M.

Mr. Grandjany's Début

France, home of skilled harp-players, sent to America another distinguished exponent of the heavenly instrument in the person of Marcel Grandjany, who effected his debut here in a recital given in Aeolian Hall on Thursday afternoon of last week. Mr. Grandjany came preceded by a very considerable reputation, and before he had been upon the platform more than a few minutes the reasons for his renown were made apparent. He is a master of the difficult and delicate instrument; he understands its subtle qualities and plumbs its curious resources, and the clang-tints that he produces from the shining strings are remarkably varied and fascinating. Mr. Grandjany commands a facile and ample technique; indeed, his technical prowess is unusual even in these days when students in their suckling days seem to acquire digital fleetness and assurance with no great difficulty. But this harpist's technique goes deeper than mere finger fluency or superficial display. He understands the soul, if one may use the word, of his instrument, and seeks to interpret it after his own fashion. The result is refreshing.

His program was an engaging specimen. Beginning with a difficult, if musically unimportant, Impromptu by Fauré, he played a delightfully varied group by such older composers as Rameau, Couperin, Daquin and Bach. He achieved quite delicious effects in some of this music, especially in Daquin's "Hirondelle" and in a sixteenth century Siciliana. Harmonics of softest color and diaphanous quality gave a serene surface to much of this music, all of which was distinguished by great refinement. Later he played works of more modern cast by Renie, Ravel, Debussy, Prokofieff and himself, and these were dashed off with a brilliancy and technical security, along with a fine expressiveness, which quite charmed his hearers. The artist was frequently recalled to the stage. B. R.

Dushkin's Second Recital

Samuel Dushkin introduced Blair Fairchild's Violin Sonata at his second recital, at Aeolian Hall, on Thursday evening, Feb. 7. This work, which was first played by Mr. Dushkin in Paris in 1916, is occasionally tuneful and always charming, but not sensational or profound. Mr. Dushkin played it with evident enthusiasm and with emphasis on its full lyric tones.

In the Mendelssohn E Minor Concerto, which followed, Mr. Dushkin showed

more technical skill, if less roundness of tone. A final group of shorter pieces contained works of Mozart and Rachmaninoff and two Auer arrangements. Samuel Chotzinoff was, as always, an excellent accompanist. An appreciative audience seemed to have an insatiable appetite for encores. H. M.

Elizabeth Nanda Heard

Before an audience which filled the Rose Room of the Hotel Plaza, Elizabeth Nanda, contralto, appeared on the evening of Feb. 7. In an unusually interesting program, she disclosed a voice which was most pleasing. Fine tone and her close attention to interpretative detail were outstanding features of her recital and won for her rounds of applause.

Opening with songs of Handel, Pergolesi, Beethoven, Poldowski and Fourdrain, which she sang charmingly, Miss Nanda gave artistic delivery as well to Russian, German and American groups. Scott's "Lullaby" pleased especially and had to be repeated. Salter's "Cry of Rachel" was another song which the singer imbued with intense dramatic feeling. A group of numbers by Francis Parsons was most cordially received. Insistent encores brought forth "The Call" by the same composer. Mr. Parsons gave Miss Nanda sterling support at the piano during her entire program. M. B. S.

Biltmore Musicale

The program at the Biltmore Friday Morning Musicale last week was given by Dusolina Giannini, soprano; Armand Tokatyan, tenor of the Metropolitan, and Percy Grainger, pianist. Meta Schumann accompanied Miss Giannini and Wilfred Pelletier, Mr. Tokatyan. The program began with "Salut De-meure" from "Faust" sung by Mr. Tokatyan, after which Mr. Grainger was heard in a group by himself and Grieg. Miss Giannini then sang songs by A. Walter Kramer, Harvey Gaul, La Forge and Sidney Homer. Mr. Tokatyan's second appearance was in songs by Curci, Del Riego and Leoncavallo. Mr. Grainger played Brahms' Cradle Song arranged by himself and Balakireff's "Islamey" Fantasy, and Miss Giannini ended the program with a group of

Italian Folk-songs. All three artists were called upon for numerous encores. J. A. H.

Pettis in American Program

Ashley Pettis compiled a program of American compositions for his piano recital on Feb. 8, and, while this program was only fairly representative, it brought much admirable music before the large audience which greeted him at Aeolian Hall. MacDowell was, of course, prominent, his "Sonata Eroica" being the most important work played. Mr. Pettis brought out much of the strength of the first movement, the Scherzo was played with due lightness of touch and the beautiful "Guinevere" movement was interpreted with a great deal of charm.

"Iridesences," a triptych by Rosalie Housman, proved delightful in its varying moods—"The Sowers," notable for its soft, imaginative grace; "Sunset," a sketch rich in color, and the fantastic "Lights," an artistic fragment of modern writing. Albert Elkus was represented by a Choral Fantasia and Fugue on a Theme by Bach, which follows the Bach manner in its treatment. Deems Taylor's graceful Prelude, Op. 5, No. 1, was briskly played; and of two pieces by Viola Beck van Katwijk, "Dusk" and "The Jester," the former, a Texas prairie impression, attracted attention by its graphic suggestion of atmospheric effects.

Marion Bauer's "Tide," with the portrayal of the gentle wash of the waves on the beach, and "Indian Pipes," a delicate piece of romantic genre, selected from the composer's suite "From the New Hampshire Woods," were two attractive features of the recital. The program also contained a Prelude and Burlesque by Frederick Jacobi and a Gringo Tango by Eastwood Lane.

Mr. Pettis was enthusiastically recalled and had to play several encores. P. J. N.

Matzenauer and Nikisch

A large audience greeted Margaret Matzenauer, contralto of the Metropolitan Opera, and Mitja Nikisch, pianist, at Carnegie Hall on Feb. 8, in a recital which ranked as the third of the Artists' Series organized on behalf of the Asso-

[Continued on page 43]

J. Burlington Rigg

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Bach Cantata in Facsimile Among New Publications

By SYDNEY DALTON



Of interest to musicians generally, as well as to the musicologist, is a facsimile reproduction of the original manuscript of Bach's "Kaffeekantate" that has recently been brought out (Vienna: Philharmonischer Verlag). The rare fascination of this edition, however, is to be found in Bach's chirography. Historians tell us that even manuscript paper was a luxury to him, a fact borne out in this facsimile by the evidences of a hastily used ruler. There are no signs of copper-plate exactness. Rather, it would seem, Bach wrote in a fever of inspiration with which even his facile pen could not keep pace.

The Viennese publishers have reproduced the work in a manner that would have delighted the master. The twenty-three pages of manuscript—nineteen staves to the page—are bound together in heavy boards, and the few who will be privileged to possess a volume will prize it as a treasured and ornamental addition to their library.

A New Edition To the Philharmonia Partituren (Vienna: Philharmonischer Verlag) has been added an excellent printing of

Bach's sacred cantata "Nun ist das Heil"; one of some 200 works of this kind, by the same composer, that have come down to us. Bach developed contrapuntal choral writing to the highest degree it has ever attained, and this example of his unsurpassed genius, written about 190 years ago, is a monumental work that stands like a rock in an ocean of constantly changing and easily forgotten church music.

It was during the life time of Bach—early in the eighteenth century—that the cantata found its way from Italy into Germany. Bach, realizing its possibilities, carried it far beyond its original narrow boundaries, and in "Nun ist das Heil" he employs two choruses and, as an accompaniment, three oboes, three trumpets, tympani and a string choir. The form of the chorus is a free two-part fugue that makes the most exacting demands upon the singers. "The gigantic work," to quote Philipp Spitta, "with its crushing weight and its savage cry of triumph, is an imperishable memorial of German art."

Devotional A group of Sacred Songs for the Church Service will make worthy additions to the church soloist's list, contains the following titles: "Love and Service" and "O Holy Spirit," both by Walter C. Gale, organist of the Broadway Tabernacle, New York. These are very simple and unusually singable. There is a pronounced devotional spirit about them that will in itself be a recommendation. For "O Holy Spirit" Mr. Gale has also written the text. Both songs are dedicated to Margaret Keyes, who has been contralto soloist under Mr. Gale at the Tabernacle. There is also "Lamb of God," by Stanley T. Reiff, and "I Will Lift Up Mine Eyes to the Hills," by F. Flaxington Harker. The latter is not one of Mr. Harker's best sacred songs, but it is, for all that, much better than the general run and shows imagination. All four of the group are printed in high and low keys.

There is another sacred song from the same publisher (Harold Flammer), entitled "Life Eternal," by Oscar J. Fox,

that follows the beaten track rather conscientiously; the fact that it is printed in three keys would seem to indicate, however, that there is much demand for just such sacred songs as this.

Two Cantatas with Biblical Texts

It is gratifying to be able to recommend so worthy a work as Homer Nearing's Cantata, "The Song of Songs" (The H. W. Gray Co.). Even good sacred songs are comparatively numerous when compared to the number of sacred cantatas that are really worth listening to, but here is one that is musically, imaginative and unusual in both text and setting. There are three solo parts: soprano, tenor and baritone, with choruses for mixed voices and accompaniment for piano or orchestra. From the first notes, beginning a bold motif based on augmented triads, the interest is held and pretty well sustained throughout the following forty-five pages. There is a certain amount of unevenness in Mr. Nearing's music, but the average is high and his setting reflects much of the rich imagery of the text. The musical taste of many of our congregations would be vastly improved if such works as this were more frequently performed and some of the traditional cantatas were permitted to enjoy a well-earned rest.

"The Birth of the Messiah" is a short cantata by W. D. Armstrong for mixed chorus, with soprano, contralto and baritone solos. The male voice knits the work together, acting as a Narrator. It is conventional in design and idiom, but Mr. Armstrong's music is tuneful and made along lines that many congregations prefer (Clayton F. Summy Co.).

A Group of Compositions by Eleanor Davis

Eleanor Davis' song "The Lover's Gift," for which the composer's mother, Mrs. Tully Davis, wrote the lyric, was sung by the late Reed Miller. It is worthy of such an artist, as there is considerable imagination and refinement of musical taste in its writing; and it is well made from the point of view of both the musician and the singer. There are two keys, for high and medium. The same composer's "Prélude Classique," for piano, from the same press (Hannibal, Mo.: Davis Studio), possesses much substance and is written, as the title indicates, along classic lines. In its broadness it rather suggests the organ. Lucien G. Chaffin has edited this number. Finally, there is a first grade piece, "The Clock's Song," that is good teaching material.

Two Numbers of International Appeal

Eva B. Deming is the composer-author of "The Call to Peace," dedicated to the Nations of the World, and of "Woman's Part," dedicated to the Women of the World. (New York: Belton Moore Co.). The first of these also comes for mixed quartet or chorus and there is a school edition in unison or for soprano and alto. Their titles explain their nature. Both are concerned with the cause of peace and carry a message to the peoples of the world to unite for its consummation.

More Violin Transcriptions by Fritz Kreisler

Now comes Fritz Kreisler with a transcription of "Farewell to Cuculain," better known as "Londonderry Air," that amounts to an original composition. We thought the last word had been uttered, or the last note written, on this theme, but Mr. Kreisler's violin version shows plainly enough that an artist of imagination could still find infinite variety

in it. In the solo part Mr. Kreisler has changed the original in no wise, save to add a coda. But in the accompaniment he has given his lively imagination free play, and the result is fascinating indeed. He has also done excellently by Chopin's Mazurka in A Minor, Op. 33, No. 2. Violinists will find this, too, a strikingly effective violin number (Carl Fischer).

Four Additions to the Organist's Repertory

F. Flaxington Harker has written a delicate little number, possessing considerable color and charm, in his "Nuit d'Été," for organ. It is quite unpretentious and makes no technical demands upon the organist of average ability. With good taste in registration it is certain to be effective. From the same press (Harold Flammer) comes an Intermezzo by Clifford Demarest that is also quite easy to play. Nor does it call for much in the way of registration. It is not marked by any unusual degree of inspiration, but it makes a good "filler-in" during the church service, for example.

Harold Vincent Milligan is doing a good work by transcribing for the organ a number of piano pieces by Russian composers. His two latest essays are Gretchaninoff's "Cradle Song" and "Solitude," by N. Stcherbatcheff (The Arthur P. Schmidt Co.). The Gretchaninoff piece is delightfully melodious and makes an ideal organ number. "Solitude" is not nearly so interesting, either in this version or the original, but it is pleasant enough to have a place in any organist's repertory.

New Edition of Some time ago we had Rachmaninoff's occasion to review the first seven numbers in a new edition of Rach-

maninoff's songs (Carl Fischer). To these have lately been added "Morning" and "The Fountain." In both instances the English version has been made by Geraldine Farrar—who was responsible for six of the previous seven, John McCormack doing the English words and Fritz Kreisler an obligato for "Oh, Cease Thy Singing, Maiden Fair." "Morning" and "The Fountain" are beautiful examples of Rachmaninoff's art, and both are already well enough known in this country to make extended notice superfluous. This new edition

has been revised and edited by the composer himself. The songs so far issued include "Here Beauty Dwells," "The Tryst," "The Mirage," "The Alder Tree," "Ecstasy of Spring," "Oh, Thou Waving Field of Golden Corn" and the three mentioned above.

Some Recent Pieces for the Piano

Homer Nearing's "Flames" (Schroeder & Gunther) is a very good study in triplets, written in a vivacious, scintillating manner that piano students in about the fourth grade will like. The same composer's Nocturne on an Old Melody is of less importance, but as the "old melody" is none other than our friend, "In the Gloaming," there will doubtless be many who will wish to possess it in this new version, in which the air is carried, for the most part, in the left hand, with an accompaniment of double notes in the right.

"Cameo," "Iowa Folk-Song" and "A la Chaconne," by Elliott Griffis, are put out by the same press. They will be found acceptable for third grade pupils, with the possible exception of the last, which, as it is written for the left hand alone, is rather more difficult. Mr. Griffis, as we have noted before, has imagination, and these pieces are in no way commonplace.

Another addition to the very long list of gavottes is a work by Louis Cheslock (Baltimore: Harry J. Patz). It possesses the merit of being different; not in the sense of being involved, but in its strange harmonic restlessness and melodic indecision.

Transcriptions for Violin by Paul Kochanski

Paul Kochanski has made four valuable contributions to the long list of transcriptions for violin with his versions of the Paganini-Liszt "La Campanella," Chopin's Nocturne, Op. 62, No. 1 and Mazurka, Op. 6, No. 3, and Glazounoff's "Mélodie Arabe" (Carl Fischer). Each is skillfully transcribed and supported by well arranged accompaniments. Regardless of what has been said, pro and con, on the subject of hyphenated violin music, the fact remains that such musicianly versions as these extend the field of violin literature and add to it many fine works that serious violinists are not slow to appreciate.

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New York Concerts and Recitals

[Continued from page 41]

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of Music School Settlements. Mme. Matzenauer's opulent tones found scope in the aria "Lieti Signor" from "Ugonotti," given with fine declamatory effect, and Gluck's "Del mio dolce ardor," bracketed with it, was sung with fluency and breadth of style. The singer artistically revealed in her next group the emotional phases of Richard Strauss' "Nacht-Morgen" and Brahms' "Wir Wandelten" and "Von Ewiger Liebe," these three examples of German lieder being among the features of the concert. Mme. Matzenauer's final group comprised Arensky's "On Wings of Dream," Chausson's "Papillons," two arrangements by Frank La Forge of Mexican and Cuban songs, and Mr. La Forge's graceful "When Your Dear Hands." These were all interpreted with animation and variety of treatment, and the "Papillons" was particularly effective in its dainty spontaneity.

Mr. Nikisch played with refined charm, particularly in the lighter music of his program. In Bach's Chromatic Fantasia and Fugue the voices of the fugue were well defined; and in a Brahms group, consisting of the Rhapsodies in B Minor and G Minor, Op. 79, and the Intermezzo in E Flat, Op. 117, he gained his chief success in the last-named piece and in the G Minor Rhapsody. A Liszt Fantasy, "Après une Lecture du Dante," was also in his program.

Both artists had to acknowledge the enthusiasm of the audience with encores. A material share of the success of the recital was due to Frank La Forge for his artistic accompaniments to Mme. Matzenauer's songs. C. T. E.

Second Children's Concert

The second children's concert of the Philharmonic and the American Orchestral Societies, under the direction of Ernest Schelling, was given on Saturday morning of last week in Aeolian Hall, before an interested audience of young folks. Mr. Schelling discoursed entertainingly and informatively upon the classic composers represented: Mozart, Haydn, Mendelssohn, Beethoven, and illustrated by means of lantern slides and brief solos the flute, piccolo, oboe and English horn, which were played by J. Amans, Bruno Labate and E. F. Wagner. The program comprised the "Figaro" Overture, the Andante from the "Surprise" Symphony, the "Midsummer Night's Dream" Scherzo, the Allegretto from Beethoven's Eighth Symphony and the same composer's Turkish March, a Villanelle by Bruno Labate for oboe and orchestra, in which the composer played the solo part, and two of Ippolitoff-Ivanoff's "Caucasian Sketches." These works were capably performed by a reduced orchestra of Philharmonic men under Mr. Schelling's baton, and were listened to with evident interest and delight by the juvenile audience. During the program the children joined in singing the "Battle Hymn of the Republic." Not the least engaging feature of the morning was Mr. Schelling's remarks and the various views of the composers and instruments thrown upon a screen.

Such concerts are of the utmost value in forming an appreciation for music among the young and in molding a pure taste along musical lines. There should be many more such lecture concerts, not alone in New York, but everywhere throughout the country. B. R.

Mr. Seidel's Recital

Toscha Seidel played with characteristic art at his Carnegie Hall recital on the afternoon of Feb. 9. To Mozart's E Flat Violin Concerto Mr. Seidel gave a really Mozartian interpretation, one that was deftly and delicately conceived. One must understand Mozart to bring forth his sparkling beauty, and Mr. Seidel clearly understands the master, for his playing was at once artistic and scholarly. The Adagio was poetically delivered, disclosing a tone of singing sweetness, and the Rondo was very brilliantly done.

The Sinding suite belongs to a quite different school, and in it Mr. Seidel displayed admirable versatility. The Presto was tossed off with clear, crisp technique; the Adagio was majestically played closing with a brilliant cadenza, and the Tempo Giusto was of fluent melodic charm. This work is much too seldom heard.

Briefer numbers included Bach's "Arioso," which afforded Mr. Seidel op-

portunity of disclosing his sonorous tone on the G string; Schumann-Auer's "Turkish March," and Sarasate's "Gypsy Airs." These works brought the afternoon's music to a close insofar as the programmed pieces were concerned. But the recital was still far from over, for the large audience insisted upon and won a half-dozen extras.

Arthur Loesser gave dependable support at the piano. M. B. S.

The Londoners Reappear

That justly admired ensemble, the London String Quartet, reappeared in recital at Aeolian Hall on Saturday afternoon of last week and delighted a large audience by its playing of a rather unconventional program. The latter held two brief novelties, McEwen's "The Flowers of the Forest Are a Wee Awa" and Speaight's "Puck," but these were merely the garnishings of a musical feast, the main courses of which were made of Ravel's Quartet in F and Schumann's noble Quartet in A.

The Ravel work is wearing rather better than might have been expected. For all its indebtedness to Debussy and the repetition of phrases which mars its melodic line, it remains a work delightful to hear. Delicately tinted, written with consummate mastery, this quartet is one of the notable additions to the modern chamber literature. That it was superbly played goes without saying.

Neither the McEwen nor the Speaight piece merits much discussion. The first is a folk-tune setting, sensitively harmonized, an agreeable trifle; and the Speaight work is in the nature of an encore piece, full of instrumental conceits, easily heard, easily forgotten.

The Schumann Quartet, which closed the program, quite dominated all that went before. It is glorious music, filled full with emotion and glowing with spiritual light. Its magnificent performance brought the four Englishmen an ovation, which they acknowledged with an encore. B. R.

Maximilian Rose

Maximilian Rose, violinist, was heard in recital in Aeolian Hall on the evening of Feb. 9, with David Sapiro at the piano. Mr. Rose began his program with a very fine reading of Mozart's D Major Concerto, displaying a fine, sweeping legato and a deft left-hand technique that was especially notable in the Rondo. Following this he played the Lalo "Symphonie Espagnole," another excellent bit of playing. A Bach Andante-Allegro for violin alone was a good example of classic playing interestingly contrasted with "Le Petit Berger" of Debussy which followed. The other numbers in this group were Godowsky's "Valse Macabre" and a Caprice by Vecsey. The final group comprised numbers by Tchaikovsky, Daquin-Manen, Mana-Zucca and Sevcik. The Manen arrangement of Daquin's charming "Le Coucou" was well made and very well played, and Sevcik's "Bohemian Fantasy" brought the program to a brilliant close. The audience, which was unusually large, was enthusiastic in its applause through the recital. J. D.

A Jazz Forum

Entering the latest musical controversy, the League of Composers arranged a forum on Jazz, for its second lecture-recital, at the Anderson Galleries, on Sunday afternoon, Feb. 10. Professor Edward Burlingame Hill, of Harvard University, and Gilbert Seldes, were the speakers, and Vincent Lopez' orchestra provided a jazz program.

Neither Professor Hill nor Mr. Seldes contributed much toward the solution of the jazz problem. Their speeches were of the after-dinner variety, amusing but not particularly important. The League of Composers, and certainly its audience, had expected to hear an all-inclusive discussion of the value of jazz and its position in American music. They came probably skeptical, and went away unconvinced.

The selections played by Mr. Lopez and his men were particularly inept. They were neither illustrations of the points made by the speakers nor the best examples of jazz. For the most part they were jazz versions of accepted music, from "Carmen," "Pinafore" and other works which are better in their original forms. Two typical "hit" songs which were on the program, "Mamma Loves Papa" and "My Sweetie Went Away," were not played. The idea of the League of Composers' lecture-

recital was provocative. The performance seemed merely an attempt to give the first of the jazz concerts. H. M.

Leo Duran in French Program

Leo Duran, tenor, was warmly applauded at the Comedy Theater on Sunday afternoon in a recital of songs by French composers. Mr. Duran's light voice was used with considerable feeling, and his wide range of music received adequately diversified expression. His program included an aria from "L'Africaine," Georges Hüe's "Extase," René's "Cygne," Berlioz's "Absence," Massenet's "Légende d'Amadis," Reyer's "Dernier rendezvous," a serenade by Widor, three songs composed by the singer, and numbers by Georges, Doret, Bruneau, Nougues and Tremsot. Maurice LaFarge, pianist, played artistic accompaniments as well as several solos. W. S. E.

Mr. Corigliano Heard Again

The second New York recital of the season was given by John Corigliano, violinist, at Aeolian Hall last Sunday evening. As at his previous appearance, he had the fine assistance of Alfredo Oswald at the piano for a Brahms Sonata—this time that in D Minor, Op. 108. The young violinist seems especially happy in translating the sober beauty of compositions such as these, for he has a good grasp of style, blending restraint and aristocracy of conception. The concluding Presto Agitato section was not on the whole so happily delivered, for Mr. Corigliano seems rather the interpreter than the virtuoso. Lalo's "Symphonie Espagnole" always is a telling number, and in the Rondo in particular the player won his hearers with rhythmically infectious playing. The Andante

was smoothly and successfully given. Later groups included two modernist pieces by Castelnuovo-Tedesco, an engagingly dissonant work called "Ritmi," in which the piano had an important part, and a lesser trifle, "Captain Fracassa." Other numbers given included a Chanson Meditation by Cottenet, Sarasate's Introduction et Tarantelle, Kreisler's arrangement of Cyril Scott's languorous "Lotus Land," Adolph Schmidt's "En Rêve" and a Valse Caprice by Zsolt. David Sapiro was at the piano for all works but the sonata. R. M. K.

Duchess de Richelieu in Début

Elinor Douglas, Duchess de Richelieu, made her American début at the new Peace House, at Fifth Avenue and 109th Street, in a benefit recital for the Artists' Clearing House, an organization which gives practical help to destitute artists and directs those who have not the requisites of today's standard into other channels of support. The variety of her program served to exhibit the almost coloratura range of her voice and the charm of her personality.

Beginning with a group of Bach, Bassani, Haydn and Handel, she sang Russian, French and American songs. Two songs by Rachmaninoff, "Lilacs" and "How Sweet the Place," with Borodine's "Dissonance" and Moussorgsky's "Little Star Where Art Thou" were effectively done. Miss Douglas' best work was in the French group, where her voice was light and yet full and her range and power admirable. Her enunciation, however, was consistently muffled. She was accompanied by Margot Hughes. A fashionable audience welcomed Miss Douglas back to America with enthusiasm. H. M.

Orchestral Concerts in New York

[Continued from page 40]

time he had for rehearsing it allowed of no more than just playing it through."

Whether Mr. Stokowski committed the sin of injecting emotion into this curious work we cannot say with complete assurance. However, we fear that at times he strayed the least bit from the frigid course laid down by the daring Stravinsky, and allowed some human feeling to warm and color the angular tonal tracteries of the score. After the performance there was by no means the sort of demonstration in which staid London seems to have indulged itself. There was applause—not very wholehearted, but still applause, and an occasional, half-audible hiss. A gentleman of optimistic nature, seated behind us, irately remarked: "If they don't like it, let them go to the box office and get their money back; they have no right to hiss!" Which, not to put too fine a point upon it, disposes of a rather subtle question in simple and, we hope, final fashion.

What of the music? Frankly, we do not know, and therefore hesitate to speak. Stravinsky is a genius, and if some of us cannot comprehend or admire this music for wood-wind and brass instruments after a first hearing, the fault—to paraphrase the Bard—is presumably not with Stravinsky's star but with ourselves; that we are musical underlings. It seemed ugly music; not so much music bitterly modern and staggering under an overload of dissonance—although there is enough of that and to spare—as music lacking the grand line, the tonal chiaroscuro, the pulsing warmth, the inevitability which one finds in all great music. Probably it is a technical tour de force, although even that is open to question; yet granting so much, it seemed to speak no message to

the heart. And that last, when all is said, sung and written, is primarily what music should do; the thing that matters. The score seemed very expertly played, and Mr. Stokowski deftly shifted his down-beats at every other bar or so, till to watch him was finally to yield to a sense of bewilderment.

Mr. Bloch's "Schelomo"

Ernest Bloch's Hebrew Rhapsody, "Schelomo," for Violoncello and Orchestra, is no novelty in this city, although it is by no means played as frequently as it deserves. For it is great music; of that there can be small doubt. It is now eight years since this work was penned, and in the interim Mr. Bloch has grown and undergone natural changes of temperament and outlook. For all the remarkable music that he has set down since writing this piece for 'cello and orchestra, we doubt whether, except in a few mammoth scores, he has spoken with more fervor or burning intensity. It is a magnificent portrait of the great, grey king, Solomon, that he paints; a canvas of heroic proportions, the colors laid over and encrusted with curious rare jewels and dust of precious metals. Thunders are heard in this music, passion cries out, pessimism gnaws at its core; but through it all there sings in accents ancient and authentic the voice of a timeless race.

Mr. Kindler, who, if we remember rightly, gave the score its first American performance in 1917, played his cruelly difficult part with immense mastery, with complete understanding, with a tone of the rarest beauty and refinement. Indeed, to our mind, he gave the music the ideal interpretation. Mr. Stokowski and his virtuoso band seconded him well and

[Continued on page 45]



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From Ocean to Ocean



CLEVELAND, OHIO.—Arthur W. Quimby of the Cleveland Museum of Art gave an interesting organ recital lately in the Museum.

PONTIAC, MICH.—The Thursday Musicale Club of Port Huron recently presented a Russian program in costume for the local Tuesday Musicale Club.

SPRINGFIELD, ORE.—The Crescendo Club presented Marguerite MacManus, violinist; Mrs. James Lester Gault, soprano, and Burton Arant, pianist, in recital.

DENTON, TEX.—The choir of the First Baptist Church recently sang the cantata, "The Light Eternal." Robert L. Cooper was conductor and Elois Allison accompanist.

SAN ANTONIO, TEX.—The second annual Music Week in San Antonio will be celebrated from March 9 to 15, it is announced by the Music Week Association, of which Mrs. Eli Hertzberg is president.

DETROIT, MICH.—The Tuesday Musicale, at a recent luncheon in Memorial Hall, heard an interesting talk by Frederick Alexander, director of the Ypsilanti Normal School of Music, on the choral music of Bach.

SEATTLE, WASH.—Anna Pavlova, when in Seattle recently, visited the Cornish School and met there a former mem-

ber of her company, Marta Courtney, who is at the head of the considerable dancing department.

SPRINGFIELD, MASS.—Nadia Reisenberg appeared in piano recital lately at the Auditorium. Her program included Paderewski's Fantasy Polonaise, Alexander Lambert, her teacher, playing the orchestral part on the piano. Miss Reisenberg also gave Albeniz' "Triana" and Tambourin by Rameau-Godowsky.

CANTON, OHIO.—St. Paul's Episcopal Church Choir, under the leadership of Ralph Clewell, lately drove over forty miles in a zero temperature and presented an elaborate program at the Presbyterian Church in Ashland, Ohio. Mrs. Helen Root Wolfe was the accompanist.

JACKSONVILLE, FLA.—A program of original compositions was played by pupils of Mrs. John Calvin Wells at her studio lately. Mrs. Jesse M. Elliott played four numbers, all of more than ordinary merit. Her daughter, Sara, aged five, also played a Dance. Other pupils who took part were Harriet Emory, Leslie Marie Jones, Irma Ruff and Beneva Flowers.

SEATTLE, WASH.—Madame Sergeiva, formerly director of the piano at the Imperial Conservatory of Petrograd and director of the Imperial Conservatory at Vladivostok and now of the Cornish School faculty, brought forward a num-

ber of pupils in a recent recital at the Cornish Little Theater. The playing of Mary Louise Weeks, Louis Drentwett and Dolores van Apalup was particularly noteworthy.

HUNTINGTON, W. VA.—The choir of the Fifth Avenue Baptist Church under the direction of Carrie Spilman Collard, gave a special musical program at a Y. W. C. A. vesper service, singing three numbers from Rossini's "Stabat Mater." The soloists were Mrs. Alta Harrison Morrison, Florine Edgell and Mrs. Collard. Mrs. Helen Tufts Lauhon was pianist and Mrs. J. Harold Ferguson, organist.

CANTON, OHIO.—An interesting concert was given by the Trinity Reformed Church Choir, under Paul C. Long. Edward C. Walker, pianist, and son of Tuttle Walker, music correspondent of the *Daily News*, was appointed accompanist of the Ohio University Glee Club. Recitals by the piano pupils of Mrs. S. E. Hedges and violin pupils of Mrs. Gail Watson Cable were recent events. The Junior and Senior MacDowell clubs each gave a concert.

HUNTINGTON, W. VA.—The choir of the First Presbyterian Church, gave the fifth cantata of the present season on Jan. 27, presenting Nevin's "Crown of Life" under the leadership of Julian Williams, organist and choirmaster. Notable effects were achieved by the choir and soloists, including Mrs. John Culton, soprano; Helen Sherman Wil-

liams, mezzo-soprano; Henry Martin, tenor, and C. H. Shadwell, baritone.

PORTSMOUTH, OHIO.—The Ladies Musicale, organized thirty years ago by sixteen local musicians, has done much to stimulate musical activity in this city, and recently sponsored the visits of the Cincinnati Symphony and Frieda Hempel. This season an important part of the program is devoted to lectures by Elmer Ende on various forms and periods in music. Mrs. James W. Bannon is president of the organization.

HUNTINGTON, W. VA.—Julian Williams, organist and conductor at the First Presbyterian Church, gave the dedicatory recital on the new Kimball organ at the Highlawn Presbyterian Church, when his program included Bach's Toccata and Fugue in D Minor and the Toccata from Widor's Fifth Symphony. He was assisted by Helen Sherman Williams, mezzo-soprano. Both artists were enthusiastically greeted. Mr. Williams, in his seventh recital at this church, played part of Widor's Second Symphony, Vierne's First Symphony and compositions by Chopin, Debussy, Nevin, James and Wolstenholme.

SAN ANTONIO, TEX.—Frank L. Reed of the University of Texas, Austin, lectured before the Tuesday Musicale Club on the harmonic basis of music, the fifth lecture in a series of eight. A program was given by student members with American music as the topic. Lottie Kiddle read a paper on this subject, and compositions by Edgar Stillman Kelley, La Forge, Nevin, MacDowell, Gardner, and Anne Stratten Miller were given by Barbara Brown and Frances Skinner, sopranos; Mrs. David Bernard, contralto; Bluma Rappaport, pianist, and William Paglin, violinist. Alfred Summer, piano pupil of Mrs. Eugene Staffel also appeared. The accompanists were Mrs. Charles Stephens and Mrs. Julien Paul Blitz. A musical digest prepared by Mrs. Ernest Scrivener was read by Mrs. Staffel.

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Metropolitan Introduces Notable Mezzo-Soprano in Karin Branzell

THE Perfect Wagnerite would have rejoiced mightily over the performance of "Die Walküre" on Wednesday evening of last week at the Metropolitan. To begin with, there was an exceedingly accomplished cast, including several favorite artists; moreover, the orchestra, under the authoritative and fiery baton of Mr. Bodanzky, played quite superbly; and last (and very far from least), there was the debut of a new singer richly endowed vocally and histrionically. The latter was Karin Branzell, a contralto—mezzo more accurately describes her voice—from Sweden, who on that evening effected her bow on the Metropolitan stage in the comparatively small rôle of *Fricka*.

Mme. Branzell, as she at once made apparent, is a decidedly important addition to Mr. Gatti-Casazza's company. Statuesque in appearance, well versed in the knowledge of her rôle, with a voice of superb power and refined timbre, she made a deep impression in her single scene in Act II. There was a very genuine majesty in her acting, and as she becomes more familiar with the great space of the auditorium, she will undoubtedly project and modulate her voice with even finer art than she displayed at this performance. Brief as her opportunity was, she left the impression of a matured and musicianly singer with a voice of arresting beauty. Decidedly, she "made good."

Mr. Bohnen effected his return to the Metropolitan on this occasion in the rôle of *Wotan*. His is not the conventional conception of the chieftain of the gods; it is much more than that. Impressive in appearance, convincing dramatically, and with a rich, clarion voice which he peals forth most effectively, this artist gives a thoroughly interesting interpretation of his important rôle. The part of his disaffected daughter, *Brünnhilde*, was in the experienced and familiar care of Mme. Matzenauer.

Delia Reinhardt, who last season was heard as *Sieglinde*, repeated her sympathetic portrayal of the rôle on this occasion, and Curt Tauchner's *Siegmond* was a virile interpretation. William Gustafson was properly sinister as *Hunding*, and he sang his lines well. The *Valkyrie* sisters were enacted by Mes. Mellish, Wells, Robertson, Perini, Telva, Wakefield, Delaunoy and Howard. B. R.

Lauri-Volpi Returns

Giacomo Lauri-Volpi, whose singing was one of the features of last season, returned for the balance of this year in the rôle of the *Duke* in "Rigoletto" in which he made his original appearance last year. Mr. Lauri-Volpi sang very beautifully and acted with finesse, winning much applause throughout the evening. Mme. Galli-Curci sang *Gilda* for the first time this season, displaying her brilliant coloratura in "Caro Nome" and doing very fine lyric singing in the duet in the same scene and in the later acts. She was enthusiastically received and had to respond to many curtain calls. Mr. De Luca in the title rôle repeated his flawless characterization and sang superbly. The other rôles were filled by José Mardones, Jeanne Gordon, Grace Anthony, Italo Picchi, Lawrence Tibbett, Angelo Bada, Vincenzo Reschiglian, Nannette Guilford and Virginia Grassi. Gennaro Papi conducted. R. C. G.

New Cast for "Lohengrin"

"Lohengrin," with Jeritza as the radiant *Elsa*, took on a new aspect Friday evening. In the first place the newcomer, Karin Branzell, who made such a notable debut as *Fricka* the previous week, appeared as *Ortrud*. This individual artist brings a distinct contribution to the Metropolitan's gallery of *Ortruds*; sinister and brooding, she colors her noble, warm voice to each word, and moves with simple, intelligent gesture, thereby at once achieving Wagner's aim.

Michael Bohnen wore the robes of *King Heinrich* for the first time this season. As always, he demonstrated that the

King need not be a wooden puppet. His human conception of the part and rich, beautifully modulated voice made the rôle stand out vividly. Curt Tacher was *Lohengrin* for the first time this year. He was noticeably nervous and only gained relative vocal freedom after the first act. Carl Schlegel was the *Herald*; the attractive *Pages* were Charlotte Ryan, Laura Robertson, Henriette Wakefield and Cecil Arden. Artur Bodanzky conducted. H.

"L'Africana" Repeated

The second performance this season of Meyerbeer's "L'Africana" was given on Monday night of last week at the Metropolitan, with Beniamino Gigli again winning plaudits for some exceptionally fine singing in the part of *Vasco da Gama*. Rosa Ponselle was again a dramatic and opulent-voiced *Selika*, and Giuseppe Danise won a great ovation for his aria in the third act. Queena Mario was a charming *Inez*, vocally most pleasing. The beautiful ballet again proved a feature of a lavishly staged performance. Artur Bodanzky was the conductor. G. D.

"Marta" at Matinée

"Marta" was the matinée opera on Saturday, with Mes. Alda and Howard in the leading feminine rôles and with Mr. Gigli singing *Lionel* and Mr. Didur as *Plunkett*. Mr. Malatesta enacted the part of *Tristano*. There were delights aplenty for lovers of bel canto in the performance of the favorite work, and Mr. Gigli's "M'appari" called forth mighty storms of applause. Mr. Papi was the conductor. S. Y. K.

"Lucia" on Popular Night

Donizetti's tinkly "Lucia" was given at the Saturday night performance on

Feb. 9, with Queena Mario making her first appearance in the title rôle at the Metropolitan. The remainder of the cast included Giacomo Lauri-Volpi as *Edgardo*, and Grace Anthony, Giuseppe Danis, José Mardones, Giordano Patrineri and Pietro Audisio. Giuseppe Bamboschek conducted.

Interest naturally centered in Miss Mario, as Metropolitan audiences are avid in making comparisons. It must be said that the American soprano came through her ordeal with highest possible credit. Her singing of the aria in the first scene was flawless, and even the meretricious "Mad Scene" was not only a fine piece of singing but it was invested as well with some semblance of the tragic intensity of the terrible episode in Scott's tale. Mr. Lauri-Volpi sang very beautifully and the other members of the cast were all excellent. The audience fairly made the doors bulge out into the foyer. J. A. H.

Gerardy Soloist at Opera Concert

As always, the Sunday night concert at the Metropolitan attracted an audience of gigantic proportions. The guest soloist last Sunday was Jean Gerardy, the Belgian 'cellist who played Saint-Saëns' A Minor Concerto with sweep and beauty. He also won the plaudits of the throng with shorter numbers by Bach, Schumann and Davidoff. George Stewart McManus accompanied Mr. Gerardy in the latter group. Other soloists included Rosa Ponselle, Phradie Wells, Mary Mellish, sopranos; Jeanne Gordon, Raymonde Delaunoy, Morgan Kingston (the first time Mr. Kingston has been heard in opera concert on the stage this season, and he sang with all of his familiar brilliancy), and Millo Picco. These artists were rapturously applauded. In addition, the Metropolitan Orchestra under Wilfrid Pelletier played the "Mireille" Overture and the "Bacchanale" by Saint-Saëns. A unique feature of the program was Ravel's fascinating "Schéhérazade" for soprano and orchestra, which was sung with distinction by Raymonde Delaunoy.

Orchestral Concerts in New York

[Continued from page 43]

achieved some remarkably sonorous effects in the several climaxes.

After these contemporary essays, the boudoir-Orientalism of Rimsky-Korsakoff seemed strangely insipid and artificial. It is sentimental music enough, in all truth; yet Mr. Stokowski and his men made it all the more so by a rather mannered interpretation. More, there were a few conspicuous departures from the notes that came as a surprise from an orchestra of such distinction and routine. B. R.

New Works by Bloch

The features of the Friends of Music concert at the Town Hall on Sunday afternoon were some new scores by Ernest Bloch, played for the first time. These were "In the Night," originally written as a piano piece and dated July 22, 1922, and "Poems of the Sea," composed in the summer of 1922. The poems are three: "Waves," "Chanty," and "At Sea," and the inspiration is attributed to lines by Walt Whitman. According to the composer, however, they represent in musical form some accumulated impressions.

Mr. Bloch confesses that he is a man of the mountains and he has made sketches for a mountain symphony. Many admirers of "Schelemo" and his earlier works may regret that this mountain symphony did not claim his attention before the sea pieces. "Chanty" is more suggestive of an Irish ballad in English style than tunes once chorused on wind-jammers.

However, the audience was immediately invited to contemplate the greatness, the passionate force and superb utterance of Mr. Bloch's Prelude and Psalms 137 and 114 for soprano and orchestra. While the sea poems and "In the Night" are presented with all the mastery of the orchestra that characterizes the composer's works, they are decidedly in a different category from his earlier adventures with the Jewish soul. The Psalms, as presented on Sunday, were thrilling indeed, Vera Janacopulos, the soloist, being brilliantly successful in interpreting their dramatic spirit.

Earlier in the afternoon, Mme. Janacopulos, making her first appearance in New York this season, was heard in

"Schéhérazade," three poems for voice and orchestra, by Maurice Ravel. It was not Mme. Janacopulos' fault that the exquisite tone-painting of Ravel claims more attention than the vocal line. These are beautiful examples of the orchestral skill of Debussy's well-known disciple. The voice of Mme. Janacopulos is brilliant and is used with artistic discrimination.

The program also included Saint-Saëns' Septuor for Strings, Piano and Trumpet, with Wilfrid Pelletier at the piano and Giovanni Nappi playing the trumpet. This work was interesting merely as a musical curiosity. As a prelude, Artur Bodanzky led the orchestra in the Trauermarsch of Mozart, as a tribute to the late Woodrow Wilson.

Mr. Bloch conducted his own works and was called upon again and again to respond to the applause. P. C. R.

Bruno Walter's Return

Bruno Walter made his first New York appearance this season as guest conductor with the New York Symphony on Sunday afternoon at Aeolian Hall, and was given a rousing reception by a very large audience. The poetic qualities of Mr. Walter's conducting, which so engaged attention when he was in New York last season, were once more in ample evidence; while quite unostentatious, he was fully temperamental, and gave sterling readings of Haydn's Symphony No. 12 in B Flat and Beethoven's "Eroica" Symphony.

The orchestra was thoroughly responsive, and in the Haydn work the Adagio was particularly beautiful, and the Minuet and Trio also impressed by their grace and beauty. A superb performance was given of the Funeral March in the "Eroica" Symphony. Following this movement there was a great effect in the sustained pianissimo with which the conductor opened the Scherzo. Handel's Concerto Grosso was also included in the program.

Mr. Walter's style is admirably suited to music of the type played at this concert. The delicate nuances which he achieves are calculated to give Aeolian Hall audiences greater enjoyment than would be furnished by a conductor of more tempestuous character. In his appearances last season and at this concert, he proved himself a conductor of

the more intimate scores. Although he rises well to the demands of powerful climaxes, it is in the production of the more delicate tonal values that he excels, and during his brief season with the New York Symphony the admirers of Mozart should hear some memorable concerts. The audience, which included Walter Damrosch, conductor of the orchestra, was highly enthusiastic, and gave the visitor any number of recalls. P. J. N.

A Saint-Saëns Program

A Saint-Saëns program was given by the State Symphony, under Josef Stransky, at Carnegie Hall on Wednesday afternoon of last week. The concert was given under the patronage of the French ambassador, J. J. Jusserand, to mark the anniversary of the signing of the first alliance between France and the United States on Feb. 6, 1778. The program was in charge of a special committee headed by W. Franklyn Paris as chairman. During the intermission brief addresses were made by James K. Hackett, American actor, and former Judge L. R. Willey, in which hopes were expressed that the future relations of the two nations would be most cordial. Léon Rothier, bass of the Metropolitan Opera, sang "The Marseillaise" with the accompaniment of the orchestra.

The program opened with the sounding of taps off-stage in memory of the late ex-President Woodrow Wilson, whose funeral exercises were being conducted at that hour. The orchestra then played Saint-Saëns' Symphony in A Minor, which, with its effective Adagio and brilliant concluding movement and coda, brought much applause for the conductor. Horace Britt, 'cellist, then appeared to play the solo part of the Concerto in A Minor in musicianly style. The mellifluous measures of this familiar work again exerted their aristocratic charm. The second half of the program brought the symphonic poems "Phaëton," "Rouet d'Omphale" and "Danse Macabre"—each an exquisite gem in its particular genre—and perhaps the most effective playing of the afternoon. The Ballet Music from "Samson et Dalila" proved again of rhythmic appeal.

Helen Stanley, soprano, was to have appeared as soloist in two Saint-Saëns arias, but her part in the program was cancelled owing to the death of her mother on the previous day. R. M. K.

Mengelberg as Composer

Willem Mengelberg figured in a new rôle at the Philharmonic concert on Thursday evening of last week, when he introduced a Prelude of his own composition. The piece was composed in 1898 for the coronation of Queen Wilhelmina of the Netherlands. It is based on the old Dutch national anthem, "Willemus van Nassouwen," and in its original form—for organ and brass instruments—was played during the coronation ceremonies. Mr. Mengelberg rescored it for full orchestra to commemorate his sovereign's Silver Jubilee last September, and it was played as Her Majesty entered the hall of the Concertgebouw in Amsterdam at the head of a state procession. The work, it is thus seen, is a *pièce d'occasion*. It is brief and brilliant, richly, even heavily scored, and effective in the manner intended. For the greater part, it appears to be merely an embellished presentation of the hymn, capriciously counterpointed, and rising to a climax which derives an extra thrill from the labors of two timpanists and a like complement of cymbal players. The work was stirringly played under its composer's expert baton, and was received with rejoicing.

The soloist of the evening was Carl Flesch, who played the familiar measures of Beethoven's Violin Concerto with an art which dominated a very high quality of erudition. His tone was pure and refined, and his conception of the masterpiece distinctly impressive. His reward was an ovation, in which conductor and orchestra joined wholeheartedly. Mr. Mengelberg's accompaniment was genuinely noteworthy.

The orchestra's remaining contribution to the program was the First Symphony of Brahms, which was given an interpretation memorable alike for emotional depth and purity of classic outline. B. R.

The Philharmonic gave its usual Sunday afternoon concert at Carnegie Hall.

[Continued on page 46]

People and Events in New York's Week

Avoid Jumbled Programs, Marion Rous Warns

MARION ROUS, who gives recitals of ultra-modern piano music and draws their stings by charming incidental talks on the pieces and their composers, has made a deep study of programs and their presentation, for being a wise person, she realizes that the way in which a thing is served has often as much to do with the zest of its reception as the viand itself.

"The performer and the program are so closely associated," says Miss Rous, "that it is almost impossible to dissociate them, and, even if a performer is excellent in every way, an uninteresting program, or even an interesting one wrongly presented, will ruin what might have been a fine recital. Conversely, a performer whose talents are not above the ordinary may make a tremendous success with a fine program well given. This is evident in the case of many singers who have achieved world-popularity in spite of mediocre voices, because they had the intelligence to make good programs and the cleverness to put them across."

"The idea of the program as a menu has been done to death, but, in getting away from it, artists have rushed to the other extreme and gone into a higgledy-piggledy sort of list of pieces without even having an underlying psychological scheme for proper arrangement of contrast and handling of problems of suspense."

"Programs, after all, are a form of hospitality, and as Goethe said in his version of 'The Fox and the Crane'—

"If thou wouldst preserve thy credit
When thou askest folks to guzzle
At thy board; take care to spread it
Suited both for bill and muzzle."

I mean by this that the proper arrangement of your musical dishes is as important almost as their choice, for often the effect on the ear is altered by the interrelation of pieces, just as that on the palate is altered by that of dishes. The same five letters that spell 'lemon' also spell 'melon,' and the difference in result of the two depends upon purposeful and intelligent arrangement of the letters. A short piece, for instance, if not placed in proper relation with what

precedes it, is over before your audience realizes it, and they have only got a tantalizing whiff of it like the Red Queen's pudding in 'Alice.' A program is, after all, an organism, and if you look in the dictionary you will find that an organism is 'a body composed of different parts mutually dependent and essential to life.'

Mingling the New with the Old

"There is no reason why classical music and the ultra-modern should not mix and mingle well on a single program, so far as I can see. After all, nothing is true except in relation to something else, and a person who includes modern music with older forms of beauty which are precious to the ears of concert-goers, does nothing hostile to the cause of the older music. Rather, on the general principle of dissonance enhancing consonance, he throws it into higher relief if anything and increases the effect of the familiar by contrasting it with the unfamiliar, and vice versa. A program so composed serves, in the words of the poet, 'to marry New and Old into One of higher mold.'"

"Another very important thing which artists should realize is the fact that the eye of the audience registers impressions as well as the ear. In other words, the position of the body, arm and hand and the gestures used must differ with each type of music, and you should have 'Scharlatti gestures' and 'Chopin gestures.'"

The Hand Deceives the Ear

"Among interpretative artists, from the conductor down, the importance of the visible gesture as a means of putting across the audible content of a composition, its mood and even its form, is a fact to be reckoned with. It looks in spite of one! The dignified artist is of course squeamish in such matters and has a horror of appearing to strike an attitude or of 'playing fancies,' as children say in the game of jackstones. And yet, if the truth were known, most great artists have their little secrets in this respect and sometimes they admit it. A well-known pianist of my acquaintance told me that in making a decres-



© Maurice Goldberg
Marion Rous, Pianist, Whose Presentations of Ultra-Modern Music Have Brought Her Distinction in the Concert Field

cendo on a trill he frequently kept his fingers in motion for a second or two after they had left the keys and the audience thought they were still hearing the trill.

"This sort of thing has to be done with care because a matter-of-fact or flippant turn of the hand may in a moment wreck the mood of majesty or abandon which it has taken many measures of inspired playing, perhaps, to build up."

"The performer mustn't go out on the stage and act. Far from it! He should feel, however, that he is the vehicle for the emotion engendered by the music and should let the sacred essence flow through him, strained through the filter of his personality. An interpretation should be one complete 'gesture,' to use a term now current in literature, of the welding of instrument, person and composition to launch forth the emotion of the composer inherent in the music and demanding utterance."

JOHN ALAN HAUGHTON.

Amy Ellerman Sings in Oratorios

Amy Ellerman, contralto, has been heard in several important engagements since she sang in two performances of "The Messiah" in Carnegie Hall with the New York Oratorio Society in December. She was soloist in a performance of "Elijah" at the Brick Church, under Clarence Dickinson, on Jan. 4, and sang in "The Messiah," under Jessica Adams, at the Church of the Ascension on Jan. 13. She was also heard in Handel's "Samson" at the First Presbyterian Church, under Dr. Carl's bâton, and sang in Rossini's "Stabat Mater" in Hackensack. Miss Ellerman will appear in a concert with Edgar Schofield, baritone, and Dr. Carl, organist, at the Evangelical Lutheran Church on Feb. 22, with the Pelham Manor Club on Feb. 20 and in a concert at Mamaroneck, N. Y., on Feb. 17.

Musicians Participate in Wilson Memorial Service

At the memorial services held in Madison Square Garden on Feb. 6, Carmela Ponselle, mezzo-soprano, and William Gustafson of the Metropolitan, were soloists. Miss Ponselle sang "Lead, Kindly Light," and Mr. Gustafson, "Abide With Me." Besides these solos, the Ste. Cécile Quartet, which sang at the funeral of President McKinley, was heard in "The Lord Is My Shepherd." To close the service, "Nearer, My God, to Thee," was sung by the entire audience.

Four Pianists Win Scott Scholarships

Four pianists were awarded scholarships under the Walter Scott Foundation in a competition held in the recital hall of the David Mannes Music School on the afternoon of Feb. 4. The scholarships,

which will entitle the holders to study with Alfred Cortot in Paris during the months of May and June, were granted to Thelma Kramer of Massachusetts, Morton Howard of Omaha, Wilbur Rhodes of Ohio and Leopold Manne of New York by a committee composed of Mr. Scott, Mr. and Mrs. Mannes, Bert (Mr. Cortot's assistant at the Mannes School), Katherine Bacon, Rosalia Scalero, Howard Brockway and Ralph Leopold.

ANNOUNCE GOLDMAN SERIES

Sixty Free Concerts to Be Given in New Mall Bandstand.

The success of Edwin Franko Goldman's series of free band concerts during the past seasons has led to an enlargement of plans for the coming summer. Sixty concerts will be given in the new bandstand on the Mall, Central Park. As already announced the series will be financed by Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, as a gift to the people. The season will cover twelve weeks, beginning June 2. More seating accommodation will be provided and programs will be distributed free.

The personnel of the organization will remain practically the same, except that the membership will be slightly increased. Vocal and instrumental soloists will appear and several of the large choral societies will take part in some programs. Concerts will be given each night of week, except Tuesdays and Thursdays.

Capitol Theater Celebrates Lincoln's Birthday

S. L. Rothafel arranged a program to celebrate Lincoln's birthday at the Capitol Theater this week. Hosmer's "South Rhapsody" was played as an overture. James Parker Coombs impersonated Lincoln in a tableau called "The Emancipation." The first of the group of diversifications on the program consisted of "The Long Day Closes," sung by the Capitol Sextet: Betsy Ayres, Marjorie Harcum, Douglas Stanbury, Joseph Wetzel, Ava Bombarger, Pierre Harrower. In the second episode, Miss Gambarelli danced to Saint-Saëns' "Swan." Yasha Bunchuk, solo cellist of the orchestra, was heard in the last number. The Ballet Corps—Doris Niles, Ruth Matlock, Lina Belis, Millicent Bishop, Norah Puntin, Jean Hamilton, Elma Bayer, Hedwig Langer and Gretl Hauck—danced to Strauss' "Voice of Spring."

Argentine Violinist to Make Début

Lea Epstein, a violinist who hails from the Argentine, will give her first New York recital in Aeolian Hall on the afternoon of Feb. 20. Miss Epstein, who is a pupil of Cesar Thomson, will play Cesar Franck's Sonata in A, the Bach Chaconne and compositions by Sinding, Dessau, Thomson, Sarasate and Hubay. She will be accompanied at the piano by Adelaide Zardo.

Eisenberg Arranges Music for Revue

Harold Eisenberg, New York violin teacher, arranged the musical score for a children's revue and dance given by talented pupils of Pearl Lien, at the Bronx Castle Hall, on Friday, Feb. 8. The orchestra from the Bronx Opera House, under Mr. Eisenberg, gave an admirable performance. Miss Lien presented some of her original dances.

Harriet Foster Presents Pupils

Harriet Foster, contralto and teacher of singing, presented several pupils in recital in the second of a series of recitals at her studio on the evening of Feb. 2. Those who took part in the program were Anne Gunschell, soloist at the Second Church of Christ Scientist in Yonkers; Mary Cassel, Phyllis Garside, Miss Bierhoff, Ruth Igou, Miss Jappé, Mrs. Schubert and Miss Le Rond.

ALBANY, N. Y.—Beatrice Wheelwright Harpham gave a recital of excerpts from Saint-Saëns' "Samson and Delilah," appearing in costume as Delilah, before the Monday Musical Club. Olive Fitzjohn gave an outline of the opera and a chorus of the club sang several numbers.

The Orchestral Week

[Continued from page 45]

with Willem Mengelberg to lead the orchestra in dramatic readings of familiar numbers. Save for the conductor's own Prelude, which had been heard previously in the week, the program included such staples as the "Good Friday Spell," from Wagner's "Parsifal," Strauss' "Don Juan" and Tchaikovsky's Fifth Symphony. The "Don Juan" had a tremendous climax and was projected with great clarity and telling underscoring of its chief effects. Bruno Labate, solo oboe player, was brought to the front by the conductor to share the applause. Into the Tchaikovsky opus the dramatist of the bâton put a profound "punch," the tuneful Andante Cantabile bringing storms of applause, and the marchlike Finale leaving listeners fairly spellbound. There was a great clamor and calls of approbation at the close.

R. M. K.

Accident Causes Postponement of Piano Recital

As a result of an accident in which Marguerite Volavy, pianist, sustained an injury to one of her hands, her recital scheduled for Feb. 13 in Aeolian Hall, New York, had to be postponed. Miss Volavy hopes to be able to appear in the early spring.

Skrobisch Pupils Give Musicales

Pupils of Jean Skrobisch, tenor, gave a musicale at the home of Dr. Lehrman on Riverside Drive on the evening of Feb. 3. B. Chalk, baritone, sang Protheroe's "The Pilot" and an aria from

Verdi's "Otello"; Wanda Lehrman, mezzo-soprano, sang an aria from Saint-Saëns' "Samson et Dalila," a song by Elsenheimer and a group of songs in English; Herman Bailen, baritone, was heard in songs by Schubert, Mendelssohn and a group of Russian songs, and May Gotto, soprano, sang the "Depuis le jour" aria from "Louise" and Gounod's Ave Maria. Cecilia Ostermann, contralto, was heard in two songs by Elsenheimer, who was the accompanist of the evening. Mr. Skrobisch sang songs by Schubert, Brahms and Elsenheimer. The program was vigorously applauded by a large audience.

May Peterson Makes Record on Tour

An unusual record for capacity houses has been made by May Peterson, soprano, on tour this season. At her concert in Symphony Hall, Boston, 3500 people heard her; in Ripon, Wis., 1500; Marshfield, Wis., 1000; Oshkosh, Wis., 2000; Charlotte, N. C., 6500; Augusta, Ga., 2000; Anderson, S. C., 1000, and Amarillo, Tex., 3000, making a total of more than 20,000 people in eight performances, or an average of 2500 per concert.

Grace Leslie to Sing New Songs at Début

Grace Leslie, an American contralto, will give her first New York recital on the evening of Feb. 19. Miss Leslie's program will include Handel's "Care self," songs by Schubert, Strauss, Reger and Brahms, a number by MacDowell and two songs by Titcomb, one of which, "The Changeling," will receive its first hearing on this occasion. She also will sing a song, "Red Roses," by Conal O. C. Quirke, who will act as her accompanist.

ST. LOUIS PREPARES FOR SUMMER OPERA

Répertoire Is Arranged—Attractive Events Bring Visiting and Local Soloists

By Herbert W. Cost

ST. LOUIS, Feb. 9.—The Municipal Theater Association's next season of opera in Forest Park will extend over the ten weeks commencing May 26. The Executive Productions Committee has engaged Dorothy Francis as prima donna, and Ralph Errolle of the Chicago Opera Company for the tenor rôles. Six favorites of the previous casts have been reengaged for the summer season, including Dorothy Maynard, soprano; Flavia Arcaro, contralto; Thomas Conkey, baritone; Roland Woodruff, juvenile; Raymond Crane, principal comedian, and William McCarthy, second comedian.

Six of the ten operas scheduled are new to the Municipal Theater. These are "Princess Chic," "Florodora," "Lilac Domino," "Blue Paradise," "The Chinese Honeymoon" and "The Riviera Girl." "The Firefly," "The Prince of Pilsen," "Bohemian Girl" and "The Fortune Teller," heard in previous seasons, will be revived. Seat sales already are actually in excess of \$75,000, and the indications are that last summer's gross sales of \$295,718 will be exceeded.

M. A. Rossini and the St. Louis Grand Opera Company announce productions of "The Barber of Seville," "Traviata" (two performances) and "Lucia" during March. Rogelio Baldrich will be a guest artist and Frederick Fischer will conduct. The company has been organized to give local singers an opportunity to study and make operatic appearances.

The eleventh pair of Symphony concerts brought Ignaz Friedmann, pianist, in the Chopin Concerto No. 1. He impressed two big audiences with his mastery of the instrument, and his technique and tone were of the superlative order. His extras, the "Butterfly" Etude and Polonaise (posthumous) by Chopin were given with magnificent command.

Mr. Ganz and his men were in fine mood. They played the Brahms "Tragic" Overture in memory of Max Zach, the Schubert "Unfinished" Symphony and Strauss' "Don Juan." The last was given a most effective reading.

Sergei Rachmaninoff came for his annual recital on Wednesday night at the Odeon under Elizabeth Cueny's management, and, despite a counter attraction, there was a big audience present to greet the great pianist, who gave his program in his usual brilliant style. His playing in the Bach English Suite No. 2

and the Variations Serieuses by Mendelssohn was amazing. Other numbers were by Chopin, Liszt and Moussourgsky. Four extras had to be added.

The St. Louis Massenchor of more than 700 voices, conducted by Hugo Anschuetz, appeared with the St. Louis Symphony in a charity concert at the Coliseum on Wednesday night. This event also brought Siegfried Wagner as guest conductor. A program rich in choral and orchestral numbers was drawn from the works of Richard Wagner, with the exception of Siegfried Wagner's Overture to "Der Bärenhäuter" and the Liszt Symphonic Poem, "Orpheus." Mr. Wagner conducted all of the orchestral numbers in dignified style. The mixed chorus did some magnificent singing under Mr. Anschuetz, and both sections were heard individually in choruses, ending with the "Meistersinger" finale. The Wedding Procession from "Lohengrin" was particularly impressive.

H. Max Steindel, first 'cellist, was the soloist at the popular concert last Sunday, and there was a sold-out house. He played the Saint-Saëns Concerto, Op. 33, with orchestra, and a group of delightfully novel selections with Esmerelda Berry-Mays at the piano. He was heartily acclaimed. The orchestral program included the March in D by Kurtz; Theme and Variations from Dohnanyi's Suite, Op. 19; Liszt's "Orpheus" and Tchaikovsky's "Capriccio Italien." The orchestra leaves tomorrow for another trip to New Orleans.

The New York String Quartet gave a concert at the Wednesday Club Auditorium on Monday night that was enjoyed by a fair sized audience of true music-lovers. The program consisted of the Beethoven Quartet in B Flat, Op. 18, No. 6, and an Intermezzo and Meditation on an Old Bohemian Choral by Suk, and the César Franck Quintet in F minor, in which Rudolph Ganz played the piano part.

The Apollo Club in their second concert of the season sang some really fine choral works on Tuesday night at the Odeon. "Break, Break, Break," by Mentor Crosse, written for and dedicated to the club, was a feature, and Mr. Crosse came here for its performance. Edward Baker sang the incidental solos in artistic fashion. Another work of interest was Deems Taylor's arrangement of the Scots "Hame." Gutia Casini, 'cellist, was the assisting artist and he played three groups with delightful quality of tone and fine expression. Charles Galloway conducted the chorus.

The first of four lecture-recitals on Wagner's "Ring" was given by Alice Pettingill, pianist, and Elizabeth Morse, reader, at the Hotel Chase on Monday morning.

Ruth Urban Heads Rivoli Theater Program

Ruth Urban, soprano, headed the music program at the Rivoli Theater this week, singing a group of three songs, with Jacques Pintel at the piano. The orchestra, under the alternate direction of Irvin Talbot and Emanuel Baer, played the "Dance of the Hours," from "Gioconda," as the overture. Harold Ramsbottom and Frank Stewart Adams took turns at the organ. Excerpts from "Marta" were played as the overture at the Rialto under the direction of Hugo Riesenfeld and Willy Stahl. There was also a song by Helen Sherman, coloratura soprano, and a jazz number by the orchestra.

Pupils of Fay Foster to Give Program

Fay Foster is arranging the program for the annual breakfast of the Philadelphia Music Club, Miss Watrous, president, to be held on Feb. 18. Two of Miss Foster's pupils, the Misses Dickel, will present a program of East Indian numbers, and Mrs. James M. Anders, also a pupil of Miss Foster, will recite the prologue. Miss Foster's operetta, "The Land of Chance," has been heard in many places this season. It will be produced by the Ogontz School near Philadelphia, under the personal direction of the composer, next month.

Isiah Seligman to Give Recital

Isiah Seligman, pianist, will give a New York recital in Aeolian Hall on the evening of Feb. 18. He will play the Bach-Busoni Chaconne, a group of compositions by Chopin, Variation by Glazounoff, "Meditation" by Tchaikovsky, three works by Scriabin and compositions by Debussy and Liszt.

Jackson Heights Club Hears Address by Baroness Von Klenner

The College Women's Club celebrated Presidents' Day on Jan. 27, at Community Clubhouse at Jackson Heights, and had as its guests the presidents of thirty-six federated clubs. The meeting, which was by invitation, was the first of a series which the College Club is inaugurating to promote cooperation with musical interests in other sections of New York. Mrs. Arthur Ferris of Smith College, the president, briefly outlined the club's activities, and introduced the guests; and Baroness Katharine Evans Von Klenner, founder and president of the National Opera Club, spoke on "Present Day Musical Conditions in America," and gave reminiscences of Rubinstein, Garcia, Gounod, Massenet and others. "O Patria Mia" from "Aida," and a group of Irish lyrics were sung by Miss Milo Miloradovich, for whom Conal O. C. Quirke was accompanist.

John Valentine to Make Début

John Valentine, an American tenor, who has spent the last year studying and singing in Italy, will give his first New York recital in Aeolian Hall on the afternoon of Feb. 29. While abroad, he was heard in Florence, Rome and other cities. Mr. Valentine will sing an aria from "Don Giovanni," Handel's "Care self" and songs by Caccini, Gluck, Durante, Brahms, Schumann and others.

New Auditorium for Hibbing, Minn.

MINNEAPOLIS, Feb. 8.—One of the concerts planned by the Minneapolis Symphony for its midwinter tour, that in Hibbing, Minn., on Feb. 4, was of

special interest as marking the opening of the auditorium in the new Hibbing High School. This little mining town of 15,000, located on the Mesaba Iron Range, northwest of Duluth, has erected a fine high school building, the auditorium of which has a full-sized stage, a fine pipe organ, and a seating capacity of 2000.

FORM CHORAL ART SOCIETY

Montani to Lead A Cappella Chorus of Master Institute

The Master Institute of United Arts announces the formation of a Choral Art Society to be conducted by Nicola A. Montani. The chorus will be devoted to a cappella music from the old and modern masters of the polyphonic school. The society will have its first meeting at the Master Institute this month and applications for membership will then be received.

Mr. Montani is considered one of the leading authorities on a cappella music in America. He studied in Rome under Antonio Rella, director of the Sistine Choir and also under Lorenzo Perosi, Rella's famous predecessor. He also studied with Baron Rudolfo Kanzler of the Roman Music Commission. Mr. Montani then went to the Isle of Wight, where he worked under Don André Mocquereau, head of the Benedictine Order of the Monks of Solesmes and recognized as the greatest living authority on the Gregorian Chant. For several years he has been conductor of the Palestrina Choir in Philadelphia, where his work has commanded high admiration.

Bangor Symphony Features MacDowell's "Woodland Sketches"

BANGOR, ME., Feb. 4.—MacDowell's "Woodland Sketches," presented as a novelty here, excited chief interest at the concert given on Wednesday afternoon at the City Hall by the Bangor Symphony, conducted by Adelbert Wells Sprague. The orchestration of the first five numbers was by Charles Woodhouse, and that of "Uncle Remus," for strings alone, by Edmund Tiersch. The work was most cordially received, each of the numbers being greeted with long-continued applause. Mendelssohn's "Italian" Symphony opened the program, which also included Saint-Saëns' symphonic poem, "Le Rouet d'Omphale," and Rossini's overture to "L'italiana in Algeri." Many out-of-town guests in this city attending Convocation Week at the Bangor Theological Seminary, were among the capacity audience.

JUNE L. BRIGHT.

Recital in South End Music School

BROOKLINE, MASS., Feb. 9.—Charlotte Williams Hills, soprano, and Jean Bedetti, solo 'cellist of the Boston Symphony, were heard in concert at Whitney Hall, on Jan. 25, for the benefit of the South End Music School, Boston. Mrs. Hills sang Gretchaninoff's "Slumber Song," folk-themes arranged by Schindler; "The Song of Praise," by Mrs. Hills, seven Chinese "Mother Goose" rhymes, a pastoral arranged by Wilson and other numbers. Mr. Bedetti's solos included a Bach Arioso, Schubert's "Bee," Saint-Saëns' "Swan," and other pieces. Mary Shaw Swain and Arthur Fielder were accompanists. Arthur Foote is honorary president of the South End Music School; Robert A. Woods, vice-president; Mrs. Sewall Cabot, secretary, and Harold Peabody, treasurer. The council includes Louisa Bazeley, George Burrage, Mrs. Malcolm Lang, Maurice Osborne, William Stanley Parker, Mrs. Thomas Tacher, Mrs. Langden Warner, Mrs. Jasper Whiting and Mary C. Wheelwright.

W. J. PARKER.

Max Barnett Will Give Recital

Max Barnett, pianist, will give a New York recital in Carnegie Hall on the evening of Feb. 20. His program will include Beethoven's "Appassionata" Sonata; a group of numbers by Chopin, including the Fantasia in F Minor and the Polonaise in A Flat; Liszt's arrangement of Variations by Bach, and compositions by Rubinstein, MacDowell, Grieg, Dohnanyi, and Paganini-Liszt.

Stickles Pupil Sings for Club

Frances Swank, soprano, a pupil of William Stickles, sang with success in a concert of the Woman's Press Club at the Waldorf-Astoria on the afternoon of Jan. 26. Miss Swank sang David's "Charmant Oiseau" and songs by Bayly and Terry. Beatrice Weller, harpist, was also heard in two groups of soloists.

NEW GROUPS CHARTERED

Music Association of America and League to Sponsor Contests

Two new allied bodies for the fostering of music were formed last week, when the incorporation of the Music Association of America and the Music Contests League was approved by Supreme Court Justice Bijur. The organizations were formed to extend the activities of the original New York Music Week Association and to aid in the musical development of the people. The two bodies have the same directors which include Otto H. Kahn and Paul D. Cravath of the board of directors of the Metropolitan Opera.

The Music Contests League has been designed to assume the work of directing the city-wide musical contests, that will be held before April 1 in forty-eight districts of New York. The aim of the Music Association of America is stated in the petition as the "development of wider appreciation of good music, higher standards of musicianship, and to bring all people in closer bonds of fellowship and understanding; to promote musical arts, encourage native genius, preserve the folk songs of other lands and to engage in other musical activities."

D. Hendrik Ezerman Heard in Newark

NEWARK, N. J., Feb. 9.—D. Hendrik Ezerman of Philadelphia, pianist, gave a recital at Wallace Hall recently, under the auspices of the Progressive Series Music Teachers' Association of Essex County. The latter organization includes a large number of musicians of this State and was organized with the aim of raising standards of music teaching and of securing public school credits for private music study. Mr. Ezerman's program, heard by a large audience, included works by Debussy, Franck, Chopin, Liszt and Roentgen. His excellent technique won much applause.

Springfield, Ill., Welcomes Paderewski

SPRINGFIELD, ILL., Feb. 9.—Ignace Jan Paderewski, pianist, was acclaimed in a program ranging from Bach to Liszt, in a recital on Jan. 31 at the State Arsenal. His visit naturally aroused great interest, and the crowded audience included many persons from the surrounding cities, Peoria, Bloomington, Decatur, Champaign, and Jacksonville.

NETTIE C. DOUD.

PASSED AWAY

Sarah E. Burleigh

BOSTON, Feb. 10.—Mrs. Sarah E. Burleigh, formerly a well-known concert and oratorio singer, died at the home of her daughter, Mrs. George C. Clements, in Milton, Mass., on Feb. 5, in her seventy-eighth year. Mrs. Burleigh was for many years a member of the Handel and Haydn Society, and also took part in the Peace Jubilee following the Civil War.

W. J. PARKER.

Elizabeth Howard Turner

SAN FRANCISCO, Feb. 10.—Mrs. Elizabeth Howard Turner, a granddaughter of Francis Scott Key, died here today after a month's illness. Mrs. Turner, who was in her eighty-second year, was born in Warrenton, S. C., and was the daughter of Daniel Turner, an officer in the United States Navy.

Mrs. Clara D. McGrew

STAMFORD, CONN., Feb. 9.—Mrs. Clara D. McGrew, widow of William McGrew of Chicago and mother of Helen Stanley, opera and concert soprano, died suddenly on Feb. 5, at the home of her daughter who in private life is Mrs. Loudon Charlton. Funeral services were held on Feb. 6, and burial was in Chicago.

Hans Zois

GRAZ, Feb. 5.—Hans Zois, composer, died here recently at the age of sixty-three years. His operas, "The Venetian" and "Columbine" were produced in Vienna. He was also the composer of numerous piano pieces and songs.

Winfield S. Ripley

BOSTON, Feb. 10.—Winfield S. Ripley, one of the earliest bandmasters and composers of band music in the country, died recently at the home of his son in Wakefield, Mass., in his eighty-eighth year.

W. J. PARKER.

Won Master Scholarships at Ithaca Conservatory

ITHACA, Feb. 9.—The winners of the master scholarships offered by the Ithaca Conservatory are Della Hagerty of Detroit, violinist; Helen Novotny of Schenectady, N. Y., pianist, and Clarence Faris of Akron, Ohio, singer.

Miss Hagerty is a graduate of the Michigan Conservatory, and has also studied with William Graefing King, Mary Leggitt Abel and Leopold Auer. This scholarship will entitle her to receive private instruction from César Thomson, and to take part in class work in all the theoretical subjects. Miss Hagerty will also appear as soloist with the orchestra in the Music Festival in April. Other soloists to appear are Lucy Marsh, Ruth Rodgers, Nevada Van der Veer, William Wheeler, and Clarence Whitehill.

The winner of the piano award, Miss Novotny, gained a similar scholarship last September. She is now entitled to private instruction from Léon Sampaix and class work in theoretical subjects.

The voice contest was particularly keen. Mr. Faris, the winner, was soloist last year with the Oberlin College Glee Club, and was a pupil of Virginia Choate Pinner. This scholarship gives him the privilege of studying with Bert Rogers Lyon or John Quine and access to the



The Three Successful Candidates for Master Scholarships Offered in December by Ithaca Conservatory. Left to Right—Helen Novotny, Pianist; Della Hagerty, Violinist, and Clarence Faris, Singer

academic course in theoretical subjects. Each scholarship amounts to \$700, with room and board. The contest,

though it was not announced till December, excited great interest, and applicants came from New York, Wash-

ington, New Jersey, Idaho, Connecticut, Ohio, Massachusetts, Pennsylvania and Canada.

TEACHERS FORM NEW WASHINGTON CHORUS

Prepare for School Festival in May—Organ Music for Children

By Dorothy DeMuth Watson

WASHINGTON, Feb. 9.—Dr. E. N. C. Barnes, director of music in the public schools, has organized a Teachers' Chorus from among the public school teachers of the city. These singers meet once a week after school hours, and will appear on the program of the first annual public school music festival to be given at the Central High School early in May. Edith B. Athey is the accompanist.

To stimulate music appreciation, and with the sanction of the Board of Education, a series of eight or ten organ recitals in various sections of the city, and at different churches, will be given by the church organists, when possible, under the direction of Edith B. Athey, on Monday, Tuesday and Wednesday afternoons. Children from the neighborhood will be invited, as well as the parents. There will be a special feature number, either vocal or instrumental, by the children themselves. Community singing will be under the direction of Dr. E. N. C. Barnes, director of music in the public schools. Following the twenty-minute organ recital there will be explanatory notes by Miss Athey.

Dusolina Giannini, soprano, and Felix Salmond, cellist, appeared in the fifth and last of Mrs. Lawrence Townsend's Monday morning programs at the Hotel Hamilton on Feb. 4. Both artists were received with marked favor. Frank Sheridan was accompanist.

Toscha Seidel, violinist, gave a recital at the Central High School auditorium on Feb. 1, under the management of Mrs. Wilson-Greene, and promptly gained the favor of his audience. Arthur Loesser was at the piano. The recital was under the auspices of the community center department of the public schools.

Alexander Siloti, pianist, played an attractive program of Bach, Mozart, and Liszt numbers, and a Russian group, at the National Theater on the after-

noon of Feb. 7, under the local management of T. Arthur Smith, Inc.

Some of the members of the Washington College of Music Faculty gave a concert at the Gunton-Temple Church for the benefit of the Christian Endeavor Mission on Feb. 1. Among those taking part were Clara Young Brown, soprano; Gertrude Miller, mezzo-soprano; George Harold Miller, baritone; Marguerite Carter, violinist, and Weldon Carter, pianist.

Gade's Trio, Op. 42 for piano, violin and cello, was artistically played by Miss Hoover, Miss Belt and Mr. Caskey on Feb. 8 in a program arranged by the Friday Morning Club. Songs by Mrs. Ralph Barnard and piano solos by Miss Bestor were given.

DENTON PLANS FESTIVAL

Choral Club to Be Augmented—Recital by Erna Rubinstein

DENTON, TEX., Feb. 9.—A spring festival is planned by heads of the departments of Music, Physical Education and Public Speaking and Reading of the College of Industrial Arts. The work will embrace features from all three departments.

The Community Choral Club, sponsored and maintained by the College of Industrial Arts, directed by William E. Jones, has taken up its work for the remainder of the year with plans for several appearances in operetta, and special study work. Mrs. Jones is accompanist. The Choral Club will be augmented to 120 or 130 members. Cowen's "Spring Maiden" will be taken up immediately.

Erna Rubinstein, violinist, was a recent visitor to Denton, and aroused great enthusiasm in a recital program. She was forced to give encores after every group, and six or eight final encores.

JOHN B. CROCKETT.

Give "Impresario" Twice in Tallahassee

TALLAHASSEE, FLA., Feb. 9.—"The Impresario" with Percy Hemus in the title rôle was presented here on Jan. 28 and 29. The first evening the auditorium was crowded with students from the Florida State College for Women who were enthusiastic over what was to many of them their first opera. The second evening was given for the Tallahassee citizens who could not be accommodated the first evening.

RECITALISTS HOLD BALTIMORE THRONGS

Audience Forgets Nearby Fire When Kreisler Plays—Landowska Heard

By Franz C. Bornschein

BALTIMORE, Feb. 10.—Fritz Kreisler played at the Lyric on the evening of Feb. 7, before a capacity audience. This crowd assembled while the fire department was fighting the flames in one of the shops that adjoins the foyer of the auditorium. Assured that there was no danger the audience settled back to enjoy the great violinist. With Carl Lamson at the piano, the César Franck Sonata was played with true elevation of spirit and the Tchaikowsky Concerto was interpreted with great artistry. Then followed a number of the excellent Kreisler transcriptions to which were added several encores completing a very delightful recital. The concert was given under the management of Mrs. Wilson-Greene.

The spell of a past age was the feature of the Friday afternoon concert on Feb. 8, at the Peabody Conservatory when Wanda Landowska gave a recital of harpsichord music. The quaint, archaic pieces were given in a manner that left a deep impression upon the audience.

The Maryland School for the Blind, John F. Bledsoe, superintendent, and Charles H. Bochau, musical director, presented pupils in concert on Feb. 7, at Overlea. Choruses by Eaton Fanning, Cottrau and Rhys-Herbert disclosed excellent training. Charles H. Bochau was represented on the program with his fine song "My Heart's a Yellow Butterfly," which was sung by Margaret Bronner. Others who took part were N. Josephine Mosher, John Schneider, Pietro Scarpello, Mabel Pietsch, B. Violet Martin, Edmund Browning, Harry Sappington, Francis Bradley, Charles

See, Lillian Weigand and James Mahaney.

Alexander Sklarevski, pianist, a recent addition to the faculty at the Peabody Conservatory of Music, who made his initial appearance there early in the fall, gave a supplementary recital outside the regular series on Feb. 5. Mr. Sklarevski proved his serious musicianship in groups of classic works but made more telling impressions with modern Russian piano pieces, in which his vivid style and brilliant coloring won him much applause. The Russian group included pieces by Scriabin, Arensky, Borodin, Liadoff, Glinka and Balakireff.

WILL GIVE "CHOUT" IN N. Y.

Prokofieff Ballet and Arab Music at Neighborhood Playhouse

An important musical event, the première in this country of a ballet work by the ultra-modern composer, Sergei Prokofieff, will take place at the Neighborhood Playhouse in the last week of this month. This ballet pantomime, which is named "Buffoon" here, was known as "Chout" in Paris, where it had its first production by the Ballet Russe last spring.

Another musical novelty will be presented in the third subscription program of the Neighborhood Playhouse, in which the Festival Dancers instead of the dramatic company will appear. This composition is in striking contrast to the sophisticated Prokofieff work. It is an arrangement of Arab folk-music in a divertissement made up of singing, pantomime and dancing, in a form which is familiarly known to Arabs as a fantasia.

This composition, which makes no attempt at Westernized scoring and employs only native instruments and pure folk themes, is the work of a young Arab composer, Anis Fuleihan, now living in Boston. It aims, by its pantomime and music, to evoke in a lyric mood the atmosphere of the desert through the changing lights of morning, noon, dusk and night.

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